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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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PRINTED IN THE UNITED STATES OF AMERICA

JANUARY, 1932

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



GUSTAV A.  
LORTZING

**THE NEW YORK OPERA COMIQUE**—formerly the Little Theater Opera Company—opened its season at the Heckscher Theater in November 16th, with a week devoted to performances of Lortzing's "The Poacher." This pioneer organization has been instrumental in leading to a practical revival of interest in the fine art of those lighter works of the masters which lie midway between the serious grand opera and the inconsequential froth of the musical comedy, burlesque and revue. Hats off to Mr. Mussey!

**THE AMERICAN SOCIETY** of Composers, Authors and Publishers has arranged a reciprocal agreement with the German Association for the Protection of Musical Performing Rights and the Society of German Composers, through which these groups will cooperate in the protection of the rights of composer-members of these countries.

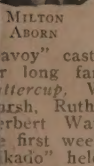
**EUGENE GOOSSENS** conducted his first concerts as official leader of the Cincinnati Symphony Orchestra on October 5th and 16th. The program included the "Jupiter" Symphony of Mozart, the "Prelude to Die Meistersinger" by Wagner and the "Til Eulenspiegel" of Strauss.

**FIVE MILLION PHONOGRAPH RECORDS** are to be purchased during the present year by the Russian Soviet Government, and not one will be of "jazz" tendencies. The reproductions are to be of recognized classics excluding works of counter-revolutionary composers.

**OUR FELICITATIONS** to the *Pacific Coast Musician* which recently passed its twentieth birthday, at Los Angeles. It has not a healthful inspiration to all enterprises for the advancement of musical culture in our Pacific states.

**A STATE LIBRARY** of Phonograph records has been established by the Italian Government.

**A GILBERT AND SULLIVAN FESTIVAL** of eight weeks was inaugurated on November 2nd, at the Erlanger Theater of Philadelphia, by the Civic Light Opera Company from New York, under the direction of Milton Aborn. "H. M. S. Pinafore," with a special "avoy" cast including Fay Templeton in the long famous interpretation of *Little Buttercup*, William Danforth, Howard Marsh, Ruth Altman, Frank Moulan and Herbert Waterous, was the offering for the first week. For the second week "The Mikado" held the boards in a truly gala performance that set a new standard in light opera. Hitzi Koike, as Yum-Yum, Vera Ross, as Katisha, Howard Marsh, as Nanki-Poo, and Frank Moulan, as Ko-Ko led in a cast quite unusual in its



MILTON  
ABORN

**THE STATE CONSERVATORIUM** of Sydney, New South Wales, Australia, is the only "state conservatory" in the British Empire.

**MAHLER'S "NINTH SYMPHONY"** had its American premiere when given, on October 16th and 17th, by the Boston Symphony Orchestra under Serge Koussevitsky.

**"OPERA DAY"** for America was, perhaps unconsciously to the powers that be, celebrated on November 2nd, on which date the Metropolitan Opera Company of New York opened its season with Rosa Ponselle as *Violetta* in Verdi's "La Traviata," the Chicago Civic Opera Company began its series with Claudia Muzio in the title rôle of Puccini's "La Tosca," and the Royal Carl Rosa Opera Company, for sixty-five years the pride of its native England, started in Canada its American tour which later will bring it to The States.

**ALBERT COTSWORTH**, dean of Chicago's music critics, celebrated his eightieth birthday on October 9th, when the national Association of Organists gave a luncheon at the Palmer House in his honor. He would be also the dean of that city's organists, had not the affable and talented Clarence Eddy sprinted into the world on June 23 of 1851 while the infant Cotsworth was in training for one of his famous walking tours and did not come to goal till mid-autumn.



ALBERT  
COTSWORTH

**THE UNION OF POLISH ARTISTS** is reported to have taken over many of the concert halls, theaters and opera houses of Poland, with the idea of operating them on a coöperative basis. Government subsidies of the opera have practically ceased and few individuals are able to assume the responsibility, so that the largest opera houses in Warsaw, Poznan and Lwow are closed.

**EMMANUEL MOOR**, composer and inventor of the double keyboard piano, died on October 21st, in Switzerland. He was an American citizen of Hungarian birth, whose musical education was obtained in Budapest and Vienna.

**AN INNOVATION** is being introduced into the plans of the one-hundred-and-twentieth season of the Royal Philharmonic Society of London. Two of the eight concerts of its series will be given with the coöperation of the Royal Choral Society. They will take place in the Royal Albert Hall; the first of them to be on March 5th, when the Haydn Bicentennial will be celebrated by a performance of "The Creation" under Dr. Malcolm Sargent; and the other to be on April 21st, when Sir Thomas Beecham will lead an interpretation of Delius' "A Mass of Life."

**"THE MAGIC FLUTE"** of Mozart had its first performance by the Chicago Civic Opera Company on November 3rd, after not having been heard in that city for twenty-three years. Noel Eadie, the brilliant young Scottish coloratura soprano who created a real sensation in the summer season at Covent Garden, London, made her American debut in this performance, as *Queen of Night (Astrafamante)*. Leola Turner, a talented Chicago girl, lately returned from successes in Italy, had her first appearance in opera in America.

**THE WOMEN'S SYMPHONY ORCHESTRA**, of Youngstown, Ohio, has full instrumentation in each choir and is under the direction of Margaret Walter. It is in its second year, and besides its regular rehearsals and programs it has broadcast several programs. Miracle of miracles, it is reported to be self-sustaining.

**THE CHAMBER MUSIC SOCIETY**, of Auckland, New Zealand, had on its program of May 11th, 1931, quartets by Schubert, Borodin and Brahms.

**THE DETROIT CIVIC OPERA COMPANY** has "shown the world" that grand opera may be given on an adequate scale, in an American city, and without either guarantors or deficit. Their three seasons have proven that good, sane business management will do it.

**ONLY ENGLISH COMPOSERS** are heard at certain hours, on the programs of the British Broadcasting Company of London. There are also days and hours set apart for contemporary music. The same custom prevails in the countries of central Europe, and in Italy and Russia. Wake up, broadcasting companies in the United States of America!

**A PALESTRINA** mass in twelve voices for three choruses is reported to have been brought to light by Raffaele Casamiri, director of the papal Lateran Band. It was discovered among long neglected works in the archives of the Vatican.

**THE MUSIC TEACHERS' NATIONAL ASSOCIATION** held its Fifty-third Annual Convention in Detroit, from December 29th to 31st. The meeting was held in conjunction with that of the National Association of Schools of Music. Among those speaking were Harold L. Butler, on "Examination of Schools in the National Association of Schools of Music"; Charles N. Boyd, on "State Boards and the Battle of C-r-tificates"; Carl Engle, on "The Congressional Library and Its Available Service to American Musicians"; Mrs. H. H. A. Beach, on "Emotion vs. Intellect in Music"; and C. M. Tremaine, on "Progress in Class Instruction". There was a Voice Forum led by Frantz Proschowski, and a Piano Forum led by Percy Grainger. Complimentary concerts were given by Mrs. Beach in a short recital of her own works, by the Detroit Little Symphony, and by the Detroit Symphony Orchestra under Ossip Gabrilowitsch.

**THOMAS ALVA EDISON**, whose inventions have probably done more than any other agency towards the spreading of a taste for good music, died on October 18th—too late for notice in our last issue. Born at Milan, Ohio, on February 11, 1847, he received instruction from his mother, became a newsboy on the Grand Trunk Railway at twelve, later learned telegraphy and invented many telegraphic appliances which revolutionized the art. He first established a workshop at Newark, New Jersey, moved this, in 1876, to Menlo Park (N. J.) where in 1877 he invented the first practical phonograph and in 1879 the incandescent electric light. In 1887 he took his work to West Orange (N. J.), where in 1891 he invented the motion picture camera. Fifteen billion dollars are reported as the income from Edison's inventions, no inconsiderable part of which has been from the phonograph.

**PAUL HINDEMITH'S** new oratorio, "Das Unaufhörlich (The Eternal)," had its first public performance when given, on November 20th, by the Philharmonic Chorus and Orchestra of Berlin, with Otto Klemperer conducting. It is written for a solo quartet, mixed chorus, a boys' choir and orchestra.

**RADIO MUSICAL COURSES** are supplied to twenty-five schools of Rouen, France, by the municipality. Four professors will furnish instruction to eight thousand pupils.

**THE ASSOCIATED MUSIC CLUBS OF AUSTRALIA** is an energetic organization which has greatly stimulated the cause of music on that continent. The New South Wales Council held on August 31st its third Annual Reunion Musicales, at the State Conservatorium of Sydney, with Governor and Lady Game as guests.

**CLARENCE EDDY**, who probably has lent more luster than any other individual to the native organ-playing profession of America, celebrated on June 23rd his eightieth birthday at his home in Chicago.

**"SCHWANDA, DER DUDELSACKPFEIFER** (Schwanda, the Bag-piper)," by Jaromir Weinberger, had its American premiere, on November 7th, at the Metropolitan Opera House of New York, and its first performance in Philadelphia, on November 10th at the Academy of Music, by the same company. The unusually strong cast included Maria Müller, Karin Branzell, Rudolph Laubenthal, Friedrich Schorr and Gustav Schützendorf. If sparkling melody, rich harmony, brilliant orchestration, sumptuous scenery and costumes, two gorgeous ballets, and best of all, a really singable vocal score, spell successful opera, then we have a long needed addition to our standard repertoire.



JAROMIR  
WEINBERGER

(Continued on page 73)



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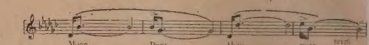
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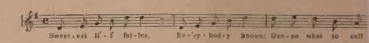
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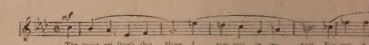
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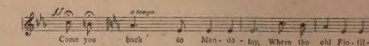
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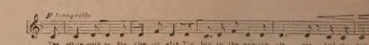
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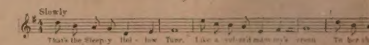
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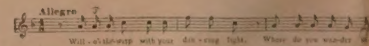
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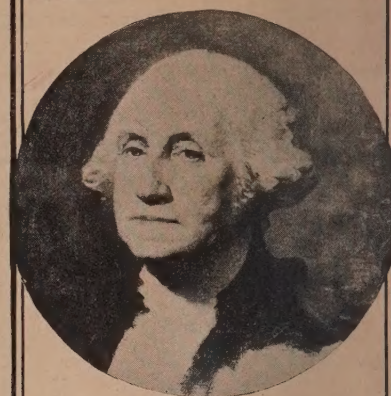
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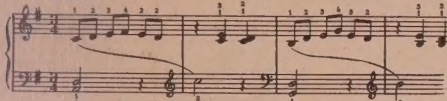
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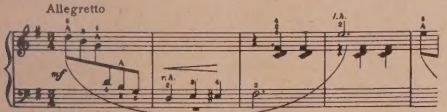
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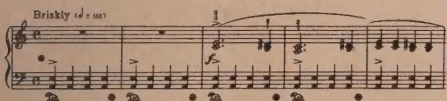
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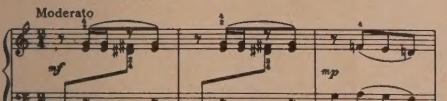
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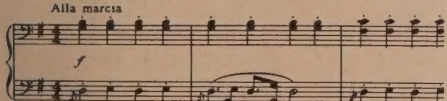
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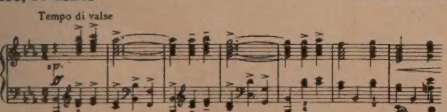
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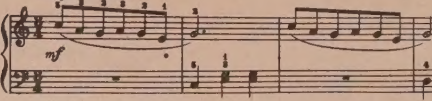
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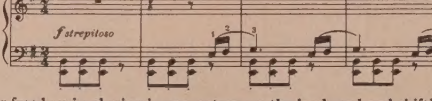
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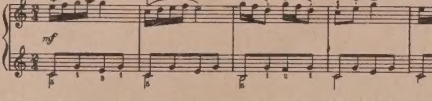
Light, running melody; interesting rhythm; middle section has singing melody in right hand.

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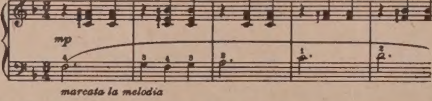
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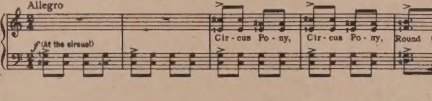
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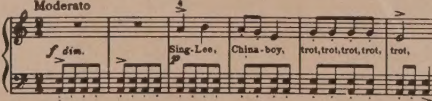
Melody in left-hand and off-beat chords in right—then reverse—then repeats first section.

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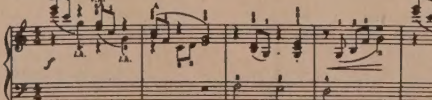
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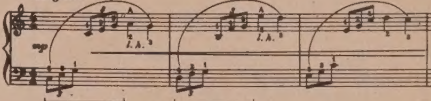
Arpeggios in relay-race between two hands. For smooth transference from one hand to another.

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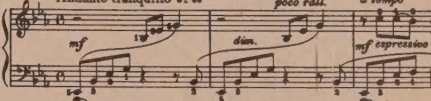
Charming little dance with melody in the left hand throughout.

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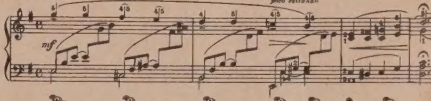
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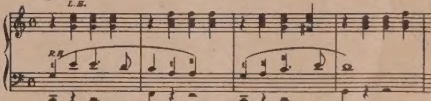
Exquisite arrangement, with this lovely, leisurely melody mostly in fourth and fifth fingers.

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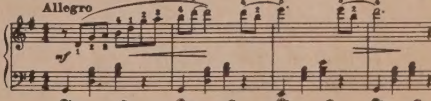
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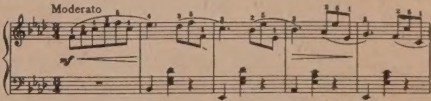
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	1 (Arr. H. S. Saw-	
	yer)	3 .25

### SIX SHORT PIECES

For the Piano

By W. C. E. SEEBOECK

Grade 2

30267	Valse Petite	30
30268	Little Scherzino	30
30269	Boat Song	30
30270	Slumber Song	30
30271	Mazurka, Polish Dance	30
30272	Russian Dance	30

30299	SEEBOECK, W. C. E.	
	Lullaby	3 .30
25420	STREABOG, L.	
	The First Violet, Op. 99,	
	No. 1	2 .25
25347	WILLIAMS, F. A.	
	A Southern Romance	3½ .35

### PIANO DUETS

30266	ARNOLD, M.	
	The Fortune Teller	3 .50
25501	KETTERER, E.	
	A Spanish Dance	3 .50
25362	LISZT, F.	
	Love's Dream, No. 3	
	(Arr. W. P. Mero)	4 .70
30273	MATHEWS, BLANCHE D.	
	Gathering of the Fairy	
	Folk	2 .40
25498	MORRISON, R. S.	
	With Careless Ease	3 .60
30317	NEVIN, ETHELBERT	
	Venetian Love Song,	
	from "A Day in Ven-	
	ice" (Arr. O. Sutro)	3½ .50
25499	PRESTON, M. L.	
	Tommy's New Drum,	
	March	1½ .30

### PIANO—SIX HANDS

25495	ZILCHER, P.	
	Left! Right! March	2 .50

### TWO PIANOS—FOUR HANDS

30348	GRIEG, E.	
	Peer Gynt Suite No. 1,	
	Op. 46 (Arr. Ph.	
	Werthner)	2.50
30314	TSCHAIKOWSKY, P.	
	The March of the Tin	
	Soldiers	3½ .60

## VOCAL

### Songs and Ballads

Cat. No.	Gr.	Pr.
25424	DONATH, JENO	
	An Old Song (c—g	
	sharp opt. a sharp)	.50
25423	Would You Care? (b-E).	.40
30110	HAWLEY, C. B.	
	Noon and Night (c-E	
	flat)	(R) .50
30275	HILL, DOROTHY	
	The Lilac Cotton Gown	
	(E-F sharp opt. a)	(T) .50
25488	LIEURANCE, T.	
	Reverie (d-E)	.50
25459	NEWMAN, E. M.	
	Chinese Rose (d-E)	.40
30018	RUSSELL, A.	
	Sunset (c-F)	.50
25457	SALTER, M. T.	
	The Lady April (c-E	
	flat)	.50
30358	Mother Moon (c-F)	(T) .50
25458	Rose Fancies (E flat-a	
	flat)	.40
30345	SPROSS, CHAS. G.	
	A Fairy's Love Song	
	(d flat-b flat)	(T) .60
30343	Invocation to Life (c-F	
	sharp)	(T) .60
25492	STICKLAND, LILY	
	Meeting (E-flat-g)	.50
25333	VANNAH, KATE	
	Nocturne (E-flat-a flat)	.50
30389	WELLS, JOHN B.	
	A Little Rock (F-g)	(T) .50
30390	A Little Rock (c-D)	(T) .50
25508	WRIGHT, N. LOUISE	
	In a Canoe (d-g)	.40
25375	WRIGLEY, F.	
	Mother's Lullaby (b flat-	
	E flat)	.40

### Sacred Solos

25496	CLARK, F. A.	
	Come, See the Place	
	Where Jesus Lay	
	(Easter) (d-a)	.50
30318	DAVIS, D.	
	Nuptial Song (F-a flat)	.40
25534	DOUTY, N.	
	Seek Ye the Lord (a-E)	.60
30176	HAMMOND, W. G.	
	Behold, the Master Pass-	
	eth By (b flat-D flat)	.50
30374	HAWLEY, C. B.	
	The Eternal Goodness	
	(a-D)	.50
30356	Lead, Kindly Light	
	(d-g)	.60
25494	SALTER, SUMNER	
	Nearer, My God, to Thee	
	(E flat-g)	.60
25469	SEAEVER, B. E.	
	Stay With Me, O Lord	
	(E flat-E flat)	.50
25470	SMITH, H. W.	
	O Master, in Thy	
	Father's House (b flat-	
	E flat)	.60
30388	SPROSS, CHAS. G.	
	I Do Not Ask, O Lord	
	(b flat-E flat)	.60
30261	WILLEBY, CHAS.	
	Crossing the Bar (E-g).	(T) .60

### VOCAL DUET

30319	WILLEBY, C.	
	Coming Home (S. & A.)	(T) .50

### PIPE ORGAN

30217	BROWNE, J. L.	
	Simplicity	3 .50
30248	BUBECK, T.	
	Meditation, Op. 14	3½ .75
30313	DEMAREST, C.	
	Serenade	3½ .35
30311	FORD, C. EDGAR	
	A Fantasy of Moods	4 .70
30312	FEDERLEIN, G. H.	
	Grand Choeur Militaire	3½ .70
30360	FRYSINGER, J. F.	
	Autumn Night	3 .50
30124	MORRISON, C. S.	
	Meditation	3 .50
30310	SCHUMANN, R.	
	Canon in B Minor, Op.	
	56	4 .60
30287	WORRELL, B. O.	
	An Eastern Flower	3 .50

## ONE, TWO OR THREE

### VIOLINS AND PIANO

Cat. No.	Gr.	Pr.
30391	WALLACE-EATON	
	Selection from "Marita-	
	na"	3 .75

### VIOLIN AND PIANO

30335	ERN, H.	
	Cradle Song (Berceuse),	
	Op. 28, No. 2	3 .40

### ORCHESTRA

25467	SOUSA, J. P.	
	A Century of Progress,	
	March	.75

### BAND

34033	MORRIS, S. E.	
	For Liberty, March	.75
25482	SOUSA, J. P.	
	The Aviators, March	.75
25468	A Century of Progress,	
	March	.75
34034	The Man Behind the	
	Gun, March	.75

### OCTAVO—SACRED

#### Mixed Voices

21020	ADAM, J.	
	Lift Up Your Heads, Ye	
	Mighty Gates	.12
21047	AMBROSE, PAUL	
	Do Not Pass Me By	.12
35172	HAVENS, C. A.	
	That Beautiful Song	
	Land	.12
21043	HEPPE, F. J.	
	God So Loved the World	.08
21042	LEMMENS, J.	
	Legions of Christ (Arr.	
	W. M. Felton)	.12
21039	SPEAKS, OLEY	
	Heaven is My Home	.12
35179	SPROSS, CHAS. G.	
	I Do Not Ask, O Lord	.15

#### Treble Voices

21028	ROSSINI, G.	
	When Thou Comest	
	(Inflammatus, from	
	"Stabat Mater") (3-	
	Part)	.12
	Men's Voices	
21049	BEETHOVEN, L. VAN	
	Praise the Father (Moon-	
	light Sonata) (Arr. J.	
	H. Duddy)	.12
35177	FRANZ, R.	
	God is Love (Arr. C. B.	
	Hawley)	.12
35176	SULLIVAN, A.	
	More Love to Thee	
	(Arr. C. B. Hawley)	.15

### OCTAVO—SECULAR

#### Mixed Voices

21052	MERO, W. P.	
	National Medley	.12
35182	NEVIN, ETHELBERT	
	Venetian Love Song	.15

#### Treble Voices

35175	HAWLEY, C. B.	
	One Morning, Oh, So	
	Early (3-Part)	.12
35184	LEHMANN, LIZA	
	Endymion (4-Part)	.40

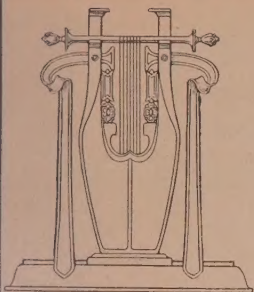
#### Men's Voices

35173	HAMMOND, W. G.	
	The Dawn	.20
35171	SPEAKS, OLEY	
	Little One A-Cryin'	.12
35169	Since Love Led Me to	
	You	.12

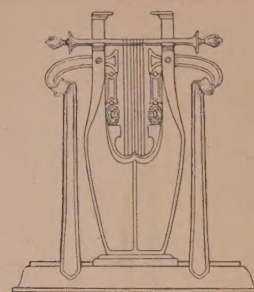
### SCHOOL CHORUSES

21046	ROLFE, W.	
	Summer-time (2-Part)	
	(Arr. W. M. Felton)	.12





## A Back-Alley Musical Shrine in Hamburg



**L**OTHROP STODDARD has written a book called "LUCK," in which he has given hundreds of startling instances of the capers of chance in human affairs. In the editor's theological family tree there is a Calvinistic branch which should properly make the pen fall from his hand in writing this editorial; yet experience has convinced him that the vagaries of fortune play such a very great part in our lives that the subject of "LUCK" becomes one of the most interesting of all. The study of biology is a science which reveals so many fantastic pranks of nature that it is difficult to see how anyone of experience can avoid the conviction that our lives are in the hands of an unseen and higher power, always operating to determine many of the most significant factors in our scheme of existence. There is often a confusion of this with chance or luck. Thus one of our colored friends approached us some time ago and said:

"The parson last night said from the pulpit that there is no such thing as luck. Well, if there is no such thing as luck, how come you were born white and I was born black?"

He probably had in mind "chance"; but, however you may look upon it, some quirk of destiny placed this copy of THE ETUDE in your hands at this time and made it possible for us to comment upon one of the queer happenings in the mystic maze of the life of the great master, Brahms.

Some time ago in the city of Hamburg we sought the birth-place of Brahms. None of the local taxi-drivers had ever heard of it, but the address was easily secured. In Europe, as in America, many of the historical localities are little known to the native public. After a long ride in Germany's beautiful seaport city, with its inimitable Alster, we came to a little street, hardly more than an alley, or *Gasse*, as the Germans call it. Leading off from this was a tiny cobbled lane hardly six feet wide, between two tall buildings or tenement houses, and down a dark alley we came to a sign which read "Das Brahms-Haus." The house was a large, rambling building with an amazing number of windows, all

opening out on hinges, and giving the whole a most disheveled appearance, like a slovenly housewife with her clothes falling apart. Over the doorway was a bronze tablet, calling the attention of the world to the fact that one of the most famous of the masters of Music was born in one of the large number of "Wohnungen" or tenements in this house, on May 7th, 1833.

The street was so narrow that it was impossible to make a coveted cinema photograph of it, so we went out to the main *Gasse* again and secured permission from an ironmonger to go into his back-yard and climb upon the roof of a little house, from which the building could be partly seen. After stumbling over pipes, chains and ancient gas fixtures, we gained a point of vantage and took home a view of the dilapidated old building.

It would be hard to conceive of a humbler beginning for a great career. How could one imagine that the gorgeous beauty that came from the soul of Brahms could spring from this ramshackle tenement? Biologically speaking, his was one chance in a million. He was born not merely with the genius but also with the great energy to develop that genius to towering heights.

His is an allegory of the democracy of great art. His father, like that of Richard Strauss, was a theater musician. He played the "bull fiddle" in the Hamburg theater. Existence was an incessant struggle in the Brahms family. There was little in the child's surroundings to

suggest the great wealth of beauty that would come from his soul in mature life. Yet here was born the boy who was to create four of the greatest of all symphonies.

The instance of Brahms, like that of many other great composers, should be an unending inspiration to youth. The wheel of chance may be turning in your favor quite as much as in that of any other. It remains for you to make every effort to develop to the utmost your God-given powers. Unquestionably many could have risen to greater heights, had they put a proper valuation upon their talents and not taken an attitude of inferiority.



WHERE A GREAT COMPOSER WAS BORN

*It was in a lowly dwelling in the great city of Hamburg that the distinguished composer, Johannes Brahms, first saw the light of day. A commemorative tablet now marks the house, which is decorated on festive occasions and on Brahms' natal day.*



## A SERVANT OF BEAUTY

THE renowned Electrical Engineer, Prof. Vladimir Karapetoff, of Cornell University, who is also Consulting Engineer of the General Electric Company, is, as many of our readers know, a musician of high attainments and one of the strongest advocates of music study for all, as a means of developing a broader, happier and more successful life. He recently sent us his *credo*, and we take great pleasure in passing it on to our readers.

"If an evil spirit appeared to me and peremptorily commanded me henceforth to serve only one of the three ultimate ideals, to wit, truth, goodness, or beauty, opposing and fighting the other two and trying to thwart all efforts of humanity in their manifestation, as much as possible, I would cheat him by choosing the ideal of beauty and renouncing truth and goodness forever.

"I would then proceed to study the highest scientific truths and endeavor to discover more laws in nature and in human relationships. Upon a complaint of the evil spirit that I was breaking his command, I would humbly reply that I cared nothing about the objective truth of the laws studied, and in fact was extremely skeptical about our being able to know objective truth at all; but that the artistic beauty of the scientific relationships was overwhelming, and that I was merely worshipping the æsthetic charm of the architectonics of the mind, likewise worshipping illusions in accordance with His Evil Majesty's fundamental principles.

"I should then devote my life to alleviating the sufferings not only of those around me, but also of men, women, and beasts on distant islands as well; and finally I should be ready to be burned alive that an idea of greatest benefit to humanity might live forever. Satan would perhaps appear to me in prison and threaten eternal qualms to my soul, for breaking his explicit command and my promise not to do good to my fellow creatures. If so, I should prostrate myself humbly before my master and explain that I had nothing but contempt for individual human beings and indifference towards beasts, but that I was worshipping and making others worship the purely æsthetic beauty of self-sacrifice, and that I was serving the ideal of beauty by picturing in my mind the added harmony in the lives of the future generations through my voluntary sacrifice.

"Thus I should cheat Satan (may his unholy name be cursed forever!) and continue to serve truth and goodness through beauty, for one who craves artistic harmony in all things cannot fail to bring more truth and goodness into the world as well. This is why men say that truth is beautiful and call acts of supreme kindness beautiful."

## A STREET-SWEEPING COMPOSER

TO NO other people does music come as more of a blessing than it does to the Welsh. An old *ETUDE* subscriber, H. M. Bailey, of Leicestershire, England, has just sent us a pathetic picture of the way in which Welsh miners, out of employment to the number of thirty-five thousand, turn to music for consolation even when bread is rare.

At Tonypandy a concert, given by the Mid-Rhondda Children's Orchestra under W. H. Reed, leader of the London Symphony Orchestra, was wildly acclaimed. "While the orchestra was assembling one of those who watched them, as he leant on his street-sweeper's broom, was the white-haired composer, Edwin Gardiner. When he is not sweeping the grimy streets of Tonypandy he is writing music, and his latest important work is a Mass composed for the Latin rite. There, amid starving workers and dismal, dark little houses, this musician found inspiration."

The paragraph next to the foregoing, which is a quotation from the *Daily Herald*, tells how an American moving picture firm is planning to spend \$25,000,000.00 upon new pictures.

"There is something deep and good in melody, for body and soul go strangely together."—Carlyle.

## IDEALS, YOUR GREATEST ASSET

IDEALS are the dynamos of all great and noble endeavor. Ambition differs from ideals in that ambition may point to a selfish terminal—ideals never. One might almost say that all real success is found at the end of the quest of a high ideal.

"Ideals are the world's masters," sings J. G. Holland; and every page of history echoes, "Amen." Let your imagination float back through time, and you will fortify the impression that, although great materialists may triumph for a day, inevitably it is the idealist who towers above others. Entirely apart from any theological considerations, it is the supreme idealism of Christ which makes him stand out above all other characters in civilization.

Our ideals are invisible, intangible, unattainable. They are the spiritual essence of our art. As we approach them they flee like beautiful wraiths. Yet, if they are not constantly before us, something vital disappears from our lives. They represent the inspiring, the exalting, things in our daily lives.

No art leads to our ideals like that of music. Hours spent with beautiful music must lift us from the mundane to the loftier planes of life. How richly Henry Van Dyke has expressed this in the following lines:

*Music, I yield to thee,  
As swimmer to the sea;  
I give my spirit to the flood of song;  
Bear me upon thy breast  
In rapture and at rest.  
Bathe me in pure delight and make me strong.  
From strife and struggle bring release,  
And draw the waves of passion into tides of peace.*

## A PRICELESS SECRET OF HAPPINESS

MRS. NOAH BRANDT of San Francisco, author of the interesting technical work, "Science in Modern Piano-forte Playing," and long a contributor to and good friend of *THE ETUDE MUSIC MAGAZINE*, writes that she has six pupils this season who have passed the fifty-year mark. Mrs. Brandt also reports that these adult pupils are making extraordinary progress.

There was a time when musical instruction was confined largely to children and youths. Now adults are discovering that there are few more delightful joys than music study. The Lord has given each of us the most marvelous and precious of things, a human body, tenanted by a living mind and a guiding soul. These are the common treasures of all normal men and women. Not until we learn that there is no finer pleasure in life than the wholesome and unceasing development of these divine gifts do we comprehend the greatest secret of happiness. As the years pass by, the need for this mind and soul expansion becomes more pressing. Life is what we make it, whether one is fifteen, fifty, or seventy-five. Music study should be vastly more interesting at fifty than at fifteen, and it is far more necessary.

The reason why so many faces seen on the streets look like extinct craters is that their owners have permitted their souls to burn out. Real human beauty is a matter of progress in life experience. The splendid, calm smile of triumph one sees in the countenances of Goethe, Longfellow, Lowell, Phillips Brooks, Tennyson, Gladstone, Verdi and others is, after all, the ultimate test of human values. These men never ceased in their search for the beautiful—their joy was in the journey.

The great difficulty is in making the start. Almost everyone past the high school and college ages makes a great "to do" about taking up a new study. There is nothing extraordinarily different about starting music at thirteen or thirty, except that every student at the later age should have a far greater zest for study and higher intellectual qualities for self-management. The Japanese have a proverb: "Every journey of a thousand miles begins with a single step." That single step is the synonym of initiative. If you have been doubting, take it to-day and you may pass through the portals of a finer and happier life.





CHOPIN AS A MUSIC TEACHER  
A Rare Engraving by Richard Ranft

## A Lesson on the Chopin Scherzo in B Flat Minor

By MORIZ ROSENTHAL

TRANSLATED FROM THE GERMAN

By FLORENCE LEONARD

(See copy of the "Scherzo in B-flat minor" in the music section this month.)

IT WAS the custom of the earlier composers of the classics, of Haydn and Mozart, for example, when writing a symphony, to place before or after the slow movement a dignified movement in the rococo style. The graceful closing cadences of this piece were reminiscent of the court balls, at which all noisy gayety and mirth were smothered by exaggerated devotion to the Royal or the Imperial couple and those members of the allied noble families who were present. *Music in chains of flowers!* The stormy genius of Beethoven, however, permitted no chains to restrain him! In the year 1622 Biagio Marini had used the word *scherzo* to designate songs and instrumental music of secular and merry character, yet it remained for our mighty tone-poet, Ludwig van Beethoven, to attain the great glory of creating that music, intensely personal—now with

the gloom of evil spirits, now mockingly humorous, now lofty and noble—which appears under the title *Scherzo* as the second or the third movements of his symphonies.

Some time later Carl Maria von Weber also made use of the *scherzo*. It is characteristic of this fiery-spirited tone-poet rejoicing in his new ideas, the forerunner of Richard Wagner, that he should have called his tremendous *scherzo*, from the "A-Flat Sonata, Op. 39," *Menuetto Capriccioso*. He had created the real piano *scherzo*, without being aware of it!

About fifteen years after Weber came Schumann, with his *scherzo* music from the "Sonata in F Sharp Minor, Op. 11." What haughty defiance, what passion, speaks in these measures! What rhythmic pomp in the *Polonaise* which forms the middle section of this *scherzo*. How orchestral is the *Recitativo*!

At about the same time with Schumann appeared Frederic Chopin with his first

*scherzo*, the one in B minor. During the twenty years of his life as an artist—the scanty term which a cruel Fate had allotted him—Chopin turned six times to the form of the *scherzo*. His first sonata, in C minor, he composed while he was a pupil of Elsner, that excellent composer of oratorios, who had made his home in Warsaw and there taught harmony, counterpoint and form. Elsner (1769-1854) outlived his famous pupil. Chopin, during his whole life, cherished the greatest gratitude and veneration for Elsner. But Elsner soon recognized the tremendous ability of his pupil and in his class-book wrote, *F. Chopin, genius of the first rank!*

### Written for His Teacher

CHOPIN wrote his first sonata, "Op. 4," not for the world but for this teacher and master. The young eagle was trying his wings, but did not at first rise to those lofty peaks which he was to reach later. In this sonata appeared, instead of

a *scherzo*, the old and somewhat antiquated *menuett* which fortified itself with contrapuntal imitation.

Chopin himself, in his Paris period, later opposed the publication of this sonata, saying: "A man might write such music before he is fourteen years old, but not today!"

In his two later sonatas, the mighty one in B flat minor, "Op. 35," and the one in B minor, "Op. 58," that brilliant one, most tenderly lyric, most sharply dramatic, Chopin has given us as second movements the *scherzi* in E flat minor and E flat major. In spite of passages of enchanting chorus—the G flat major *Cantilena* of "Op. 35" is one of the most magnificent inspirations of Chopin—these two compositions do not quite reach the heights of the *scherzi* in B flat minor and C sharp minor and hardly match the tender, delicate beauty of the last *scherzo*, in E major.

In reviewing those four *scherzi* which Chopin published as separate works, one is



struck by the passionate wildness of the first, *B minor*, op. 20 (excepting of course the moonlit beauty of the middle section). This music so affected the publisher, Wessel, that, without Chopin's knowledge and to the composer's extreme despair, he called the piece "The Hellish Banquet." Chopin abhorred all program music. Through the power of his tones alone he moved his hearers to poetizing and dreaming of battle and victory, of longing and fulfillment. That kind of music and that alone is the true program music.

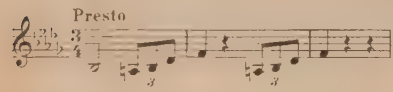
Chopin's second *scherzo*, with which the present writer is at the moment concerned, is the most popular one. It bears the opus number 31 and is written in B flat minor. It has been so extremely popular that it has become a favorite with the dilettanti, where the will stands for the deed! It was already so "hackneyed" in the time of Franz Liszt that he once called it "The Governesses' Scherzo." This horrid title referred of course to the way in which it was played, and not to the magnificent music itself.

Robert Schumann, who could judge Chopin's music better than any other of his contemporaries, wrote about it quite differently from Liszt. "Is it not," he said, "like a poem of Byron's—at once tender and bold, sweet and scornful?" Since he wrote those words nearly a hundred years have passed, and the fame of Chopin has so increased that the clever comparison of those days is a compliment to Byron rather than to Chopin.

After this brief historical review, let us turn to the *scherzo* itself, and consider its musical and pianistic content.

(Owing to the great length of this *Scherzo* it became necessary to abridge it somewhat because of lack of space in our music section. On this account a few of the examples supplied by Mr. Rosenthal will be found only in the complete sheet-music edition of the work.)

The piece begins thus:



The very first triplet is usually interpreted wrongly, being played quickly, hastily, without significance.

As a boy of fifteen years, I was giving concerts in St. Petersburg (now Leningrad), and there I made the acquaintance of W. Lenz, writer on musical subjects, who during his visit to Paris was admitted to Chopin's household.

Lenz was the author of a French book about Beethoven ("Beethoven and his Three Styles"), a German book ("Beethoven, a Study of his Art") and a clever little book called "The Great Virtuosi of Our Time, as I Knew Them." This little book contained four monographs, Liszt, Chopin, Tausig, Henselt. It was written about 1870, when in many circles Chopin was still enjoying the fame of a virtuoso, and the honors of a virtuoso-composer. Herr Lenz, who bore the title of Staatsrath (Councilor of State), I visited almost daily in order to search with him among the treasures of his past experiences, and feast on his reminiscences. This Herr Lenz told me that Chopin felt it as a personal insult if anyone played three triplets in a dry or superficial or hasty manner.

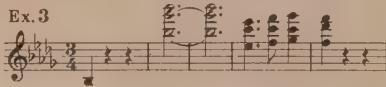
This motif, which appears in major, triumphant, at the end of the piece, could never be played significantly enough to suit him—with enough meaning, enough mystery, enough weirdness. Once, it is said, Chopin called out, "That is like a sepulchre!" Whoever knows Chopin's character, and knows how he relied upon the power of the notes themselves, how he avoided any and every poetizing explanation of the music, will doubt that Chopin made the remark which Lenz has thus attributed to him.

However this may be, I myself, as a boy

of twelve, ardently admired and loved this *scherzo*, and never have I played the opening triplets without dwelling on them, filling them with meanings. I have always felt them (and feel them still, today) to be like a question demanded of Fate. "Must it be?" asks the triplet, with its following of



"It must be!" thunders Fate in answer:



This dramatic introduction modulates to the relative (sometimes called parallel) major, D flat, then through F major back to B minor, is repeated in part, modulates to F minor and then remains for 16 measures in D flat major.

These last 16 measures are full of every kind of difficulty. The left hand especially must be subjected to special training, both for accuracy in the skips, and for the short group of seven notes, portions of a scale:



The highest *f* is also more difficult to play accurately than in Chopin's day. For this *f* was the highest note of the treble in the keyboard in use at that time. It was impossible, therefore, to play a false note above the *f*, and the player could take this last note with great security and boldness. This circumstance illustrates the fact that Chopin, even in the extremest fever of creating, was conscious of all the advantages of the keyboard, and ever employed them for full expressiveness.

Now (at the 65th measure from the beginning) begins a magnificent song in G flat major which continues through 52 measures. In the finale it is extended to 68 measures. This is marked by the master himself, *con anima*. Here, also, each hand must be practiced separately, and with the greatest thoroughness. In the left hand the problems are chiefly technical; in the right hand they are problems of touch, and therefore are intellectual.

The left hand should be practiced, first, slowly and strongly, then, as security increases, gradually faster, and *piu leggiero*, with a light accent on the first tone of every measure.

Next, practice with half-staccato, lifting the fingers high, and, following this, play *legatissimo* with scarcely any lift of the fingers. In both ways of playing the hand must be rolled once to the right (toward the thumb) and back to the left (toward the fifth finger).

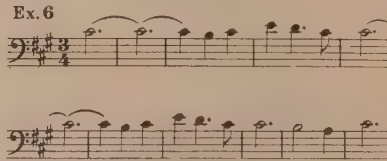
Much more difficult is the task of the right hand. The melody should be played both with and without the lower voice, with syncopated pedal. It should be played by heart until it sings itself into one's inmost thought. Then the two hands should be played together. But do not deceive yourself! A perfect performance of this inspired *Cantilena* is possible only when it is learned absolutely by heart, and mastered both intellectually and musically.

The passage section which follows next is less difficult if the last four notes are taken by the left hand:

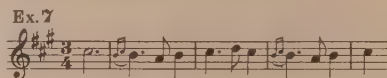


This opening movement, in which a rich melody is united with a simple harmony utterly without complications, is now repeated, almost note for note, with the exception of the first note, B flat. In two

measures only are the figures somewhat enriched. Then another passage follows adorned with a rolling trill in the bass, and out of this, like a flash of lightning, breaks the highest F! The movement closes on D flat, which changes enharmonically to C sharp. The C sharp now appears as the third of the A major triad, and, accompanied by a voice a third higher (the fifth of the triad), introduces a glorious melody in thirds. The melody which is actually the more important lies in the middle voice, and is conceived as follows:



This is a lyric song of wonderful beauty, which leads into the dominant of F sharp minor and joins the next theme:



Now returns the theme in A major, which is followed, this time, by the earlier theme in F sharp minor, more richly ornamented, moving in fantastic curves, and debouching, now, into the dominant of C sharp minor. Chopin himself closes this subsidiary theme with a shorter ornament than in the F sharp minor episode. He did not have, on his key-board, the highest G sharp that we have today. Klindworth, in his very interesting edition of the works of Chopin, presents the original intention of the great composer. Chopin wrote the passage so:



In the Klindworth edition the real intention of the composer appears thus:



Then follows immediately that famous passage (very simple in harmony) which modulates from C sharp minor through F sharp minor to E major. The harmonic outline of this passage is simple and clear, but the melodic picture is complicated in comparison. Here again two themes appear simultaneously. Listen to them carefully!



If we look at the lower voice critically, we see in it the so-called *diminution* of the noble theme in A major. Compare (a) and (b):



It is evident that (b) is the *diminution* of (a).

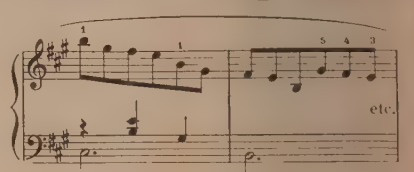
Thus the *diminution* of a theme means that it moves in almost the same intervals and the same rhythmic proportion as the original theme, but that (in most cases) the note-values have each only half the length of the originals. If the note-values have each but a quarter of the length of the originals, the passage is said to be "in double diminution."

This connection of the great A major theme with its diminution occurred to me thirty years ago. Yet, strange to say, not

one of the analyses of Chopin's works which I have found (not even those of the otherwise excellent works of that student and biographer of Chopin, Leichentriff) refers to it.

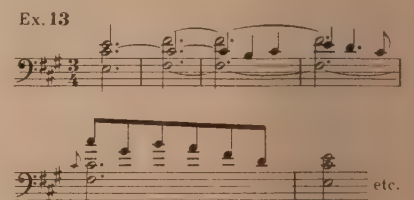
All the well-known editions of Chopin (Kullak, Scholtz, Klindworth, Friedman Mikul, Tellefsen, Gebethner and Wolff) contain no reference to this important fact.—Yes! Even in the edition of my friend, that excellent pianist, Ignaz Friedman, who otherwise knows his Chopin well, the diminution is always printed in small notes such as are customarily used for ornaments. And yet, until the connection between the A major theme and its diminution is recognized, and the importance of the diminution is strongly felt, it is impossible to understand the persistence, the fanaticism, with which this diminution is driven through the whole middle movement and the working-out of the whole stormy composition—a fanaticism which is even more stubbornly insistent than that which has hammered into immortality the famous opening theme of the first movement of Beethoven's "Symphony in C Minor."

A contrast of great charm is found in the brilliant, gliding passage in E major:



In this passage a brilliant *finger-staccato*, or even the so-called *jeu perlé* (pearled touch) would be too ordinary in effect. Here is an opportunity to use that "*legatissimo*" which can be produced only by means of the quiet leading of the arm and the least possible lifting of the finger. It is important also to bring out gently the lowest notes of the bass, for they form a chain of melody.

After the repetition of the middle movement in which the upper voice is adorned with new charm and becomes irresistibly beguiling:



a modulatory section begins in quicker pace. This leads through G minor, C minor, A flat minor, and suddenly to E major, from there through F sharp minor and G sharp minor, to B flat minor, the original chief key. In this key, with constant use of the already much-discussed diminution, the theme progresses downward a full octave, by stops of a second, breaks forth in a tempestuous climax, and, like the calm following a thunderstorm, dies quietly away.

And now, more urgently than ever, those fateful triplets of the opening theme lead to a third repetition of the first division of the *Scherzo*. Again the glorious theme in G flat major sings forth. In the fiftieth measure it derives a new impulse from within itself and, in its sixty-second measure, reaches a powerful climax. Then, after eight measures of brilliant passages, which are easily recognized as part of the

(Continued on page 67)



# The Very First Lessons at the Keyboard

Practical Advice to Active Teachers

By LOUISE ROBYN

The following copyright material is reprinted by permission of the publishers, Oliver Ditson Company, Inc., from the Teacher's Manual to "Technic Tales" (copyright 1927), by Louise Robyn. While the material in this article is applicable to any good beginner's method, it is of especial value in connection with the delightful melodic beginner's book, "Technic Tales." This article began in December and ends in this issue.

LESSON III

Tumble-Toys

CARL ROEDER says: "We come down from the larger free arm movements to the smaller finger movements—

perfectly curved position of the third finger is possible only at a point midway between the extreme high and low positions of the wrists in action.

Beginners find it difficult to curve the fingers at any point of action; time and

sults. Perfect relaxations must be established in all auxiliary actions before results can be obtained in any particular action. We have only to observe the exaggerated actions produced by a "seven times slower" movie camera, which brings out all of the hidden movements within spontaneous actions, to prove the truth of this principle as applied to piano technic.

Every modern child is acquainted with the "Tumble-Toy" and the principle upon which it operates. The weighted base may be likened to the firm finger tip, while the lighter top resembles the wrist as it moves up and down in supple action. Such association adds much to the interest and aids in the comprehension of the technical principle.

LESSON IV

Jack and Jill on the Teeter-Board

EDWIN HUGHES says: "It is important to begin at once with wrist

position at the same instant that the right drops below the keyboard level in a relaxed condition. Then the left goes up and the right comes down.

Continue these actions for eight beats, releasing the keys and bringing the hands to the lap at the rest sign (the invisible Knicks).

Ernest Schelling says: "You see by the firmness of these muscles at the back and thumb side of my hand that I am in good technical trim, but one soon loses this if one lets up on the routine."

LESSON V

Naughty Topsy and Good Little Eva

THE PRECEDING exercises have been concerned entirely with the establishment of control through the Great Friend, "Relaxation," and the routing of the Arch Enemy, "Stiffness."



ILLUSTRATION 7

from the 'general' to the 'particular' instead of working from the smaller to the larger."

The supple condition of wrists and arms is again emphasized in Lesson No. III, which introduces for the first time simultaneous action of the hands.

Repeat the action of the preceding lesson, bringing the hands from the lap to the keyboard in unison, with the third fingers silently holding the keys. The wrists rise first to extreme high, almost vertical position, then drop to extreme low position, without releasing the third fingers from the keys.

The arms and shoulders participate in the action as they are naturally brought into play. Do not permit the playing fingers to slip about upon the keys.

As the wrists drop below the key level, make sure that a supple condition of the wrists is maintained; that is, do not press the keys with wrist weight. Attention is again called to the firm position of the nail joint, remembering, however, that a

training, however, correct this weakness. Bear in mind that in this exercise the wrist movements are again of greater importance than the finger positions.

Through these exaggerated movements, the child shows consciously the effect of relaxation. They serve first as muscular education, and second as proofs of right conditions. Later such exaggerated movements are reduced to the minimum required by artistic efficiency; but, with beginners, fundamental good habits must be taught through slow and exaggerated movements, emphasizing the hidden movements within movements, thus bringing into prominence all acting joints of the shoulders, arms, wrists, and hands.

The development of this muscular activity later brings about perfection of quick, spontaneous movements, in which these fundamental actions are more or less concealed. If the shoulders are contracted, and the elbows and wrists unsupple, no amount of attention devoted to finger training will bring about the desired re-



ILLUSTRATION 9

exercises, as otherwise, from an effort to acquire firmness of finger, the wrist may become stiff and unwieldy."

No new technical or physical principle is involved in this lesson. Rather there is a new application of the same principle illustrated in Tumble-Toys. This exercise presents rising and falling of the wrists in alternate action.

The value of the story association with the "teeter-board" lies in the child's experience with the actions which he is now to adapt to a technical exercise. With the added suggestion of a Jack and Jill perched on either end of a balancing board, you have an interesting means of approach to a difficult but necessary technical principle.

The lack of initiative characteristic of the left wrist necessitates the giving of special attention to this unruly member in order to develop the same degree of elasticity natural to the right wrist in its relaxed drop below the keyboard level.

Begin the exercise with the third fingers rising from the lap and lightly depressing the keys, as in Tumble-Toys.

The left wrist is then raised to a vertical

This exercise introduces a new principle of technic which must be approached with great care and understanding. We now meet a new friend, "Tension," the Friendly Enemy, none other than the old enemy submissively garbed, and ready to add his potentially good qualities to the building of a perfect thumb.

Tension is a most valuable and necessary quality of muscular control to be used in piano technic, but one necessitating understanding, lest it be allowed to slip back into its former characteristic role of stiffness, the Arch Enemy.

This gives us two extremes of muscular condition—"Relaxation" at one end, and "Stiffness" at the other—with "Tension," an amenable quality, subject to control and discipline, at the point half way between these two extremes.

Relaxation      Tension      Stiffness  
Tension, the Friendly Enemy, is that desirable quality of muscular effort required to hold any member of the hand in a definitely correct position. But this effort toward a correct position should not produce stiffness in the member being



ILLUSTRATION 8



# Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms  
Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

## Part XIX

**Pantomime:** An entertainment in dumb-show, in which the story is told in mimicry and gesticulation without speech or song, and usually accompanied by music.

**Papillons (French):** Literally, "Butterflies." A name applied to light, graceful, scintillating pieces characteristic of the movements of the butterfly in air.

**Part-Music:** Music (especially for voices) in two or more parts.

**Part-Song:** A vocal composition in three or more parts, with the melody in the upper voice and the other voices furnishing an accompaniment to this. It differs from the *madrigal* in that it is harmonic rather than contrapuntal.

**Partita:** A group of short movements related in key similar to the suite, from which it differed only in that it introduced other than dance rhythms. Also called the *Sonata di Camera* (sonata of the chamber).

**Passacaglia (Italian, paks-sah-cahl-yah; French, Passeccaille, pass-say-cail):** A stately dance in triple rhythm, generally consisting of a set of variations over a ground bass. The *Passacaglia in C Minor* by Bach is a notable example; and there are fine ones also in Handel's *Suites*.

**Passepied (French, pass-seh-peed):** A lively dance in triple rhythm which preceded the *minuet*. It is said to have originated in Bretagne.

**Passion:** The story of the sufferings and death of Christ as told in the Gospels, set to music, recited in the Roman Catholic services during Holy Week. Originally chanted by three priests, harmonized parts were introduced in the sixteenth century. In the Lutheran services *Chorales* and reflective passages were added till the *Passion* really became an *Oratorio*. Of this form Bach's "St Matthew's Passion" is considered the greatest.

**Pasticcio (Italian, paks-tee-tcheehoh):** Literally, a "pie" or "patch-work." An opera or cantata constructed of fragments from various composers, or of detached bits from the same composer.

**Pastorale (Italian, paks-toh-rah-lay; French, päs-toh-räl):** (1) A composition in rustic style, usually in six-eight or twelve-eight measure.

(2) An operetta or cantata based on rural life.

(3) An instrumental composition based on or interpreting rural scenes or moods; as Beethoven's "*Pastoral*" *Sonata, Op. 28* and his "*Pastoral Symphony*."

**Patter-song:** A humorous song in which words are rapidly enunciated on repeated notes.

**Pavan (English, pay-van': French, Pavane, pä-van; Italian, Pavana, pah-vah'-nah, also Padovana, pah-doh-vah'-nah):** A stately dance of the classic period, in 2-2 or 3-4 measure, said to have originated at Padua (Italian, Padova).

**Perfect Cadence:** See *Cadence*.

**Period:** A complete musical sentence, usually consisting of four phrases.

**Pezzo (Italian, pet-so):** A piece, a composition.

**Phantasia (German, fahn-tah-see):** see *fantasia*.

**Phantasiestucke (German, fahn-tah-see-steek-uh):** Pieces of a fanciful nature, with no strict form.

**Phrase:** A musical idea which may vary in length from two notes to two or more measures. It may seem complete in itself but will be so related to other phrases that a group of at least four of them will be required for the expression of a complete thought.

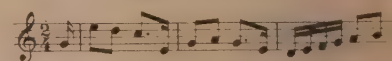
Perhaps the best model for the beginner would be a four-line hymn tune. The music for one line of the words will be a phrase. The first of these will end in suspense, as if asking a question. The second will start to answer this but will come to an unsatisfactory close. The third phrase will often (not always) start as did the first but will usually close with an even more emphatic suspense. The fourth phrase will come to a full stop, will seem to give a satisfactory answer to the question, and thus will complete the thought. Thus, just as in language, a musical phrase will "make sense but not complete sense."

**Plagal Cadence:** See *Cadence*.

**Plain Song:** Generally speaking, plain song is but the unmeasured unison song that has been a primitive music of about every race and nation. Modern usage confines this term more definitely to songs of the early Roman Church, which were sung in unison, and with no definitely indicated measures. Many of these melodies are of greatest merit. Historically they are of the greatest value as marking the real evolution of melody in music.

**Polichinelle (French, poh-lee-kee-nell):** A clown dance. A lively, whimsical composition.

**Polka:** A Bohemian dance invented about 1830 by Anna Slezak, an upper servant in the family of a rich farmer. As the room in which she tried it was small, she necessarily shortened the steps, from which the dance was named *Pulka* (half). Having been received enthusiastically in Paris, the name became changed to *Polka*. Its characteristic rhythm is



which may be varied freely so long as the principal accents are retained.

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")



ILLUSTRATION 10

disciplined, nor in the wrist and arm, thus defeating the results of the earlier lessons in which relaxation has been the aim.

To understand the above statements, you have only to make the following tests with your thumb:

First: Allow the thumb joint to become entirely relaxed, hanging passively at the side of the hand—utterly devitalized. *Feel*

until it becomes stronger and more flexible through the daily exercise received in later lessons.

Thumb contact with the key is established at the side-tip where the nail meets the flesh.

Especial care should be taken that the whole first joint does not lie on the key, as is the case with most careless students.

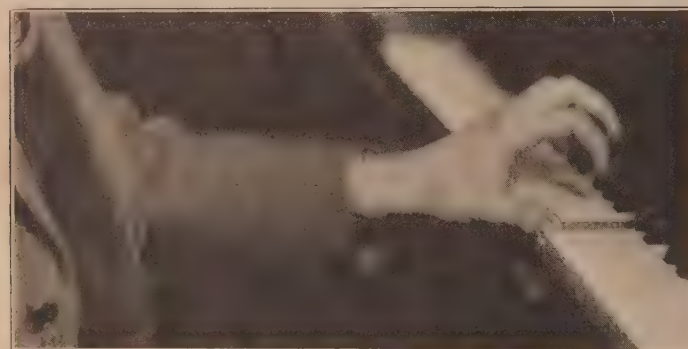


ILLUSTRATION 11

its complete surrender to relaxation. This demonstrates the first extreme, i. e., the Great Friend.

Second: From this condition of complete relaxation go to the opposite extreme—stiffness—by bending the first joint of the thumb rigidly and drawing it back, thus bringing the second joint into prominent rigidity, i. e., the Arch Enemy.

The thumb should be treated as one of five fingers in this and the following fundamental exercises, rather than be left to grow up a veritable undisciplined "Topsy," who, left to herself, shows the results of having "just grown."

The "Topsy" thumb, wholly undisciplined, as shown in the preceding picture, is an undesirable member of a piano hand,



ILLUSTRATION 12

Third: Now completely relax the thumb joint again, and, through a slight bending of the first thumb joint, turning the tip in toward the second finger, introduce a friendly condition of tension, i. e., the Friendly Enemy.

This brings the second joint only slightly into prominence in the untrained hand, but little can be done to develop this joint

but with proper training the child may wave a magic wand and metamorphose this changeling into a "Good Little Eva," wholly amenable to the demands of the most exacting piano hand.

In dropping to the key, the hand carries out all the principles of disciplined attack

(Continued on page 64)



# What Music Offers Boys

By BEATRICE LOGAN



A THOUGHT FOR PARENTS

*This remarkable photograph was used as an advertisement by Steinway and Sons and has been published far and wide in America to the unquestioned great advantage of the art and profession. It is one of the most beautiful musical photographs ever produced.*

*Piano manufacturers have contributed enormously to the promotion of music in America, through this and other means. This photograph is one of a series of educational advertisements prepared for Steinway and Sons, by N. W. Ayer and Company of Philadelphia. It enjoys the unusual distinction of having been part of an advertisement which won the \$1000.00 Harvard University prize of 1930 for the best of all advertisements of the previous year. The picture is presented by permission of the owners.*

THERE never was the boy yet who could not do with just a little more money with which to meet the incidental and unexpected expenses that crop up like weeds in an April rain, particularly in school and college days. To obtain these extra funds, music resolves itself into a most capable ways-and-means committee. Here are cases in point. Two lads during their college careers made several hundred dollars out of music. One was an accomplished clarinetist, the other, an organist and pianist. Churches and theaters (for supply work, dances, weddings, and parties) literally sought them out after they had established their reputation in the first year. These boys proved that a hobby may have a very definite cash value. A one-instrument man does well. A two-instrument man has double the chance.

Even "Alice in Wonderland" could understand that mathematical reasoning. One of these boys, in his final year, was music critic for his university. No salary was attached to this office, but it did mean two free tickets to every worthwhile musical and dramatic event in the city—and one doesn't need to be Scotch to appreciate what this means financially. In addition, his position, besides giving him the chance to hear the best, also gave him the opportunity to meet many of the "artistic lions" whom he would not have otherwise known.

### The Gateway to Friendship

THE GREATEST thing in the world is friendship. Music, the universal

language of mankind, provides a wonderful means of communication between man and man. All the world, no matter what its tongue, understands the language of a smile and a tuneful melody. Music is an "Open Sesame" to the hall of friendship, and the business and social friends made through music's spell are among life's richest, rarest treasures. Very true it is that music adds to social life. Many a boy has found business advancement come more easily because his employer, learning of his musical tastes, took pains to know him better. With knowledge came understanding; with understanding came appreciation; and with appreciation came promotion. Thus, from a business standpoint, music is a sound investment for the individual.

### Hobby-Riding to Happiness

AS A hobby music is unsurpassed. It has so many branches there is no possibility of monotony if one pursues it. If variety is the spice of life, then music is spice—because it is full of variety. Music might almost be termed a synonym for variety and an antonym for monotony or boredom. It is preeminently a worry chaser. One cannot worry and play or sing at the same time. Music is a cure for the blues, and even Monday, dressed in garb of deepest indigo hue, loses its horrors when the lilt of a song breaks through. Concentration, quickness of thought and execution, accuracy of memory, are among the qualities fostered and helped by music study. Any employer recognizes the worth



of an employee who possesses these all-too-seldom found traits.

Music study also develops sound scholarship. It is reported that at Magdalen College (Oxford University), ten per cent of the students capture seventy-five per cent of all the scholarships in all departments, and this ten per cent are musical. Dr. Fyfe, Principal of Queen's University (Canada), said recently that college students would be well advised to cultivate debating, drama, and, *above all*, music, more widely and keenly. In academic life, therefore, music seems a valuable instrument in the tool chest of mental equipment.

There is no other profession which has more spokes radiating from a single hub than the music profession, and men who will devote their whole energy to one or more of its phases are constantly in demand.

### The Radio Ladder

IN THE radio field what opportunities there are for announcers, artist performers, and tone mixers! Ask someone "in the know" about the music qualifications of Graham McNamee and Milton Cross. There is no superficial knowledge of the musical numbers they announce. No one would question the sound musicianship of the beloved Walter Damrosch, that splendidly sympathetic, interpretative pianist, or of John McCormack, the Irish tenor, whom all the world has taken to its heart, or of Jesse Crawford, "the poet of the organ," to say nothing of Roxy and his "gang." These, and many others, are household names to radio fans. The radio world is watching closely the experiments of George Fiebigler, a pioneer tone mixer, as he adjusts the music to the talking picture. Yes, men with real musicianship are at the top of the radio ladder.

### Oil in the Wheels of Industry

THEN the mercantile life of the nation has a place for music in its time-table. Investigate for yourselves the Eastman Kodak Company's opinion of music. Investigate, too, what hotel managements think of its place in the lives of their patrons. Already Canada feels a proprietary interest in the Royal York Hotel organ and its inimitable organist, Harvey Rabb (Toronto). Inquire into what Wanamaker's and Eaton's store managements have discovered their programs of music mean to their customers.

Popular as radio artists are, the seen and near-at-hand still have an advantage over the unseen and far away. What acclaim greets the gifted concert artist as he appears in person, in music halls—Paderewski, the superb, Yehudi Menuhin, the boy wonder of the violin, Salzedo, the harpist, Edward Johnson, the tenor! Check over the renowned artists appearing on the concert stage during one season. You will find men far in the majority.

Among conductors, choir, band and orchestral, those who wielded or still wield the baton are, with very few exceptions, men. Think of Ossip Gabrilowitsch, Toscanini, Koussevitzky, Frederick Stock, Sousa, the "March King," Walter Pryor and Goldman, to mention a few of the outstanding leaders. The greater number of the members in choral and instrumental groups are men. It is no mean distinction to be a member of an organization such as, for instance, the Boston Symphony orchestra.

*"To effect a deeper and more general appreciation of good music, to arouse a desire on the part of the masses to seek the concert hall, to create more numerous appearances for singers and all performers of good music, a well organized plan should be put into action, to establish in every community an oratorio society which will give regular performances of the standard oratorios, cantatas and other works of high music value and which will carry a message."*—JOSEPH REGNEAS.

### The Captains of the Console

THE ORGANIST finds several doors open to him: as an example of a church organist, there is James H. Rogers, of a theater organist, Jesse Crawford, radio studio organist, Lew White, and hotel organist, Harvey Rabb. Who "mans" the country's big organs? "Gentlemen first" in this case is the general rule.

Among the older, classic composers it is the men who have won enduring fame. And what men—Bach, Beethoven, Mozart, Chopin, Brahms and Wagner! Among modern composers consider Ethelbert Nevin, MacDowell, Pietro Yon, Cadman, Gershwin. It looks as though the art of composition is truly man's peculiar gift.

If, added to other talents, one has that labeled "literary," then this many-sided music profession displays another angle, namely, the editorial. Dr. James Francis Cooke, the editor of "THE ETUDE," is a recognized authority on matters musical, and has written many excellent treatises on music. Bryceson Treharne of the Boston Music Company is another prominent editor. Dr. Clarence Hamilton, of Wellesley College, has given us valuable text books on music, as have Josef Hofmann, A. F. Christiansi and Mark Hambourg. And there are numerous good critics, among them Olin Downes, Deems Taylor and Henry Bellamy.

What of the teachers in the profession? Aren't the world-renowned usually men at whose feet music students yearned, or yearn, to sit—Leopold Auer, MacDowell, Josef Lhevinne, Percy Grainger, Ernest Hutcheson?

### Many Pointing Roads

MUSIC makes it possible to become noted, not only in one sphere but in several, and there are numerous examples of men who are famous in different branches of the same art. There was MacDowell, composer, teacher, pianist. There is Damrosch, critic, conductor, solo artist and teacher. There is James H. Rogers, organist, composer and critic, and Henry Hadley, composer and conductor. And the list is barely begun.

There is still one interesting aspect in regard to the tonal art. If you are a musician, small indeed are your chances of being your country's guest in any place where she accords free board and lodging with, or without, hard labor. Sing Sing Prison is not likely to inscribe your name on its register, for "there are no villains in music."

An individual expects that in his chosen vocation he will be happily busy, interestingly useful and helpful to his fellows, as well as economically independent. The music profession offers these three things to boys.

### SELF-TEST QUESTIONS ON MISS LOGAN'S ARTICLE

1. Why is musical ability of particular value to the college man?
2. What qualities make music the "perfect hobby"?
3. What occupations peculiar to the modern world require musical knowledge and aptitude?
4. Name three outstanding organists, three conductors and three critics.
5. What cultural fields are open to the student of music?

## Music of the Months

By ALETHA M. BONNER

### JANUARY

*Historic Foreword:* January derives its name from the Roman god, Janus, a deity represented with two faces looking in opposite directions; and the month, because of its position in the calendar year, in that it is a season alike backward-looking and forward-looking, may be said to be in significant keeping with the dual-facedness of its foster deity.

According to the ancient division of Time, March was given first place in the register of months. However, revision introduced by Julius Caesar in 46 B. C. brought January more nearly to the place it now occupies, though European nations did not universally adopt it as the first month in the year until the 18th century.

Traditional custom set apart New Year's Eve as a "watch period" to welcome in the young year, while the first, or "New Year's Day," was a time for "suspending all enmities."

As a fully matured winter month January breathes forth chilling blasts; but, though King Winter rules the earth with freezing vapors, snows and storms, yet the ruddy glow of hearth fires, the merry sports of skate and sleigh, add zest to living; while Nature, too, responds to the "renovating force of winter and gathers vigor for the coming year."

With memory stored with joys of Januarys past, and in bright anticipation of others yet to come, one can but voice the cordial words of John Ruskin:

*Come, ye cold winds, at January's call!  
On whistling wings, and with white flakes  
bestrew  
The earth.*

### PROGRAM FOR JANUARY

1. Piano, 4 Hands:  
a—Ring Out the Old, Ring in the New (3) .....H. Engelmann
- b—Spirit of the Hour (4) .....Wallace A. Johnson
- c—Snow Flakes (4).....Henri Van Gael
2. Piano, 6 Hands:  
a—Snow Bells (2).....Franz Behr
- b—A Sleigh Ride (3).....C. B. Clark
- c—Chiming Bells (3).....W. Cramer
3. Reading:  
a—Selections from "Pippa Passes," including her song beginning *The Year's at the Spring*. A New Year's Hymn....Robert Browning
- b—Selections from "In Memoriam," beginning *Ring out, wild bells, to the wild sky*, Canto CVI. Alfred Tennyson
4. Piano (1st and 2nd Grades):  
a—Snowball Polka .....Adam Gelbel
- b—Sleigh Ride (Vocal and Instrumental) .....Daniel Rowe
- c—Flight of Time.....Heinrich Engel
- d—New Year's Day.....George L. Spaulding
5. Piano (3rd and 4th Grades):  
a—New Year's Parade.....Carl Wolf
- b—Watcher's Night Song.....Edward Grieg
- c—Dance of the Hours, From "La Gioconda" .....A. Ponchielli
- d—Reflections .....Walter Roffe
6. Violin and Piano:  
a—Fireside Reverie (2) .....J. F. Zimmerman
- b—Skating (2) .....Hannah Smith
7. Choruses:  
a—The New Year.....William Baines
- b—Another Year is Dawning (Hymn) .....Frances R. Havergate
- c—Winter .....N. Douty
- d—Ring Out Wild Bells .....Charles Gounod
- e—Snowflakes (Women).....F. H. Cowen
- f—Jolly Old Winter (School Chorus) .....R. M. Stults
- g—New Year's Song.....Felix Mendelssohn
8. Two Violins and Piano:  
On the Ice (2).....N. Neeke
9. Children's Songs:  
a—January (Garnet) .....George L. Spaulding
- b—The Sleighride.....Daniel Rowe
- c—Sleigh Song.....F. C. Robinson
- d—Winter .....M. Greenwald
10. Adult Voices:  
a—Snow-Time .....Homer Tourjee
- b—Snow .....H. Parker
- c—Soft-Footed Snow.....S. Lie
- d—Winter Bells.....A. Wooler
11. Three Violins and Piano:  
Traumerei (Reverie).....Robert Schumann  
Arranged by M. Greenwald
12. Cantata:  
"The Four Seasons".....R. Kieserling  
For 3-Part Treble Voices (Time, 30 minutes)

### Do You Know?

By E. HENRY EWIN

THAT A bowed-harp with three or four strings was introduced into Swedish Esthonia not later than the thirteenth century?



That specimens of it are still to be found

in use in remote localities of Scandinavia?

That this bowed-harp gradually took a shape suggesting the top of a violin?

That the triangular, or European, harp reached Ireland late in the tenth century?

That the Oriental harp had not the pillar which completes the triangular frame of the European Harp?

That these ancient bowed-harps of the North furnish probably one line of ancestry of the modern violin?

### Tournament Tickets

By RENA I. CARVER

It is often necessary to show the pupil how to practice and difficult to find new ways of approaching the subject.

One teacher purchased bunches of red, green and yellow cards. She gave the pupils his favorite cards. Each card represented the admission price for one basketball game. Every time he had played a phrase perfectly he gave her one card until she had a season ticket and he had mastered the passage of music. Yet what a sad

thing it was if a mistake was made after they had a pile of correct cards and had to put all of them back and begin again!

Then teacher and pupil would begin another game with another section of music. Simple as these "pretends" sound it really becomes quite thrilling when the pupil pretends to be playing the part of the high school band or the director. Sometimes the pupil plays the school team with each finger a member of the team. Many a good practice has been done in this way.

*"Haydn can teach the present age many a priceless lesson. In fact, the motto of a modern Haydn study might quite well be: 'How to be good-natured though symphonic.' As Haydn the composer had nothing of the too precious, the over-ripe, the merely smart or cynical about him, his scores point many a moral today."*—LONDON MUSICAL STANDARD.



# A Legacy from Pan

By TOD BUCHANAN GALLOWAY



THE BASS OF THE WOOD-WIND FAMILY

THERE IS a beautiful legend which comes to us from Arabia—that land of oriental imagery and poetic fancies—of how on one occasion the Prophet Mahomet after experiencing a transcendent illumination imparted to Ali certain inner mysteries enjoining him to keep them secret. The secret so swelled within Ali's breast that he fled to the desert for fear that it would burst forth. He came to a little oasis and stooped to drink at a spring. On opening his mouth the secret spilled out into the well. Sometime later a wandering shepherd found a reed growing by the spring which he cut and fashioned into a flute. When he played, melodies of such ravishing beauty were born that his flock forgot to graze and when other men heard him playing their hearts melted and they wept from sheer joy.

Finally it chanced that the shepherd playing on his flute was heard by Mahomet who swooned and then said, "Ali has betrayed the secret for the flute sings of the Holy Mystery."

This vision has come to us in similar folk lore in many lands and many forms which, like the "Pipes O' Pan," sang "of dancing stars, of earth and heaven, of love and death and birth."

But instruments of the wind (reed) wood family had a long period of evolution to pass through under the hand of primitive man. It was a long journey from the era of percussion—when man discovered the drum—before the myth time when Apollo, the god of music, invented the oboe and gave it to his son Paris to brighten his lonely vigils over his flocks on Mount Ida.

When man found that by blowing on a reed he could produce a sound more or less musical, he had achieved one tone but only one tone. It is not known how long an interval elapsed or by what means he discovered that by adding orifices at regular or irregular intervals to the reed he could obtain "a concord of sweet sounds." It must have been, however, some time before Pan was playing on his two pipes with all the assurance of an orchestral solo flutist.

## A Flourishing Wood-Wind Family

BY THE TIME we reach the Middle Ages in Europe we find that numerous members of the wood-wind family had come into being. It is an interesting study to note how the development of these instruments became closely allied with the political and social life of those times. You cannot touch one without the other.

At first it was the wandering bands of musicians—more or less outcasts—who carried their strains hither and thither over Medieval Europe. That they began to be popular and were welcomed in the various villages was evidenced by the fact that gradually these nomads settled down in localities and obtained respectable positions and standing, meantime preserving and broadening the scope of their music.

The honorable ancestors of the bassoon went through various changes and adaptations until, in the latter half of the sixteenth century, we find that the instrument, much in its present form, had appeared.

The story of its evolution cannot be given in detail but we know that it be-

longed to the pommer family of wind instruments, that is, pipes with reed mouthpieces. The transition instrument between the pommer group and the bassoon seems to have been the curtal or dolcian: As time went on the natural or artificial defects of such an instrument were overcome, the result being the modern bassoon.

There is a curious bit of history in connection with the story of the bassoon which goes to show how an erroneous or false statement, uncontradicted or unchallenged, may pass for the truth and be accepted as fact by later generations.

A little before the middle of the sixteenth century a priest of Padua, Afranio by name, who was a humble musician and collector of musical instruments and an amateur in instrument making, invented an instrument which he called a "phagotus." As a matter of fact this production had no connection historically or technically with the bassoon.

Possibly but little attention would have been paid to the phagotus but for the fact that a nephew of the inventor, also a priest and learned scholar, in an elaborate work on the Chaldaic and Syriac languages, took the opportunity, though without connection to his subject matter, to explain the invention of his uncle of which he seems to have been very proud.

His account of the instrument is banal and foolish. Modern investigation has proved the instrument to have been an

attempt to combine the organ with the bagpipes. The learned Italian Valdrighi in 1881, in an elaborate study of the phagotus, proved beyond doubt that there was absolutely no connection between it and the bassoon. But before and even after this certain historians, who evidently had little understanding of the construction of the bassoon and were misled by the fantastic name of the priest's invention, continued to repeat the story until it found its way into reliable histories of and works on music and was accepted as truth.

As far as one can learn there was but one phagotus made and it would probably never have been heard of but for the family pride and zeal of the inventor's nephew. The Italian and German name for the bassoon is fagotto as it resembles a bundle of fagots. Afranio, when he named his invention phagotus, only sowed the seed of confusion by this similarity in titles for it led to the bewilderment of later historians.

## Memory's Drifting Note

THE INSTRUMENTS of the wood-wind family, particularly the oboe, English horn (which is neither English nor a horn) and the bassoon, have an æsthetic appeal to the human senses unlike that of any others. They have a haunting note to the heart and mind like the memory of bygone days and scenes. Their tones can

recall happy or sad moments and bring to mind the pictures which hang on memory's walls.

We may describe these members of the wood-wind family as singers. The oboe is the soprano; the English horn, somewhat larger than the oboe and sounding a perfect fifth lower, is the tenor; while the bassoon is the bass.

There is also the alto oboe or *oboe d'amore* and a double bassoon sounding an octave lower than the bassoon. These are not used frequently in an orchestra.

The bassoon, not to be over-technical, may be described as a double reed instrument having a long, curved metallic mouthpiece and a wooden tube or body which, doubled back upon itself and somewhat resembling a bundle of fagots, gave rise to its name. The compass of the instrument is about three octaves rising from B flat below the bass staff.

The English horn and oboe are similar in tone though the former is richer and darker. The tone of the bassoon is not so penetrating as that of either of these instruments and is richer, fuller and rounder. It has decided humorous possibilities, particularly in staccato passages, which composers have frequently utilized. Because of this it is sometimes designated as the buffoon or clown of instruments. In the "Carmen Suite No. 1" of Bizet the gay, carefree, almost rollicking manner of *Don Jose* when he returns from imprisonment is shown by the use of the descriptive bassoon.

As to this instrument's adaptability for joyous measures we recall in Coleridge's "Ancient Mariner" that that aged individual, by his narrative, holds the *Wedding Guest* spellbound in spite of the latter's anxiety to join in the nuptial festivities:

*The Wedding Guest here beat his breast  
For he heard the loud bassoon.*

This shows that Coleridge with fine poetic sense appreciated the nature of the music of the bassoon and its use at that particular festive occasion. It is interesting to note that the suggestion to the poet for its use is supposed to have come from the fact that, when Coleridge was living in Stowey, a friend refurnished the church choir and added a bassoon to its resources. The poet, hearing the beautiful effect of the instrument in choir music, got the idea of using it in his description of the music for the wedding feast.

## Perfected by Experience

STONE and Blaikley say, "The bassoon is an instrument which has evidently originated in a portentous manner developed by successive improvements rather of an empirical than of a theoretical nature; hence its general arrangement has not materially altered since the earliest examples."

That the bassoon, as these authors say, has been developed empirically rather than scientifically is conspicuously shown by the contrast in its use by Handel and Beethoven. With the former, beyond its introduction in his oratorio of "Saul" when in his *Dance of the Witches* he gave an unusual and wierd bit of descriptive writing, he wrote very little for it and that little of minor importance. Beethoven, master of all music and musicians, on the other hand, showed what knowledge and understanding of the possibilities of the instrument could accomplish. As one writer



says, "But it remained for the immortal Beethoven to reach the climax in scoring for the bassoon and place it upon its pedestal of eminence which it occupies today as the ruler of the reeds."

Curiously, attempted improvements have tended to diminish its flexibility or to have impaired its characteristic tone-color. Therefore in its general adjustment the bassoon remains as originally invented.

Forsyth says, "No instrument is at once so easy and so difficult to illustrate by means of examples as the bassoon: easy, because any full score from Haydn to Strauss has only to be opened at random to provide effective passages for the instrument; difficult, because its uses for melodic purposes, for "filling up," for figures of accompaniment, and for bass work are so manifold that fifty pages would not exhaust the possibilities of the subject." For example, we might recall the somber and melancholy first movement of Tchaikovsky's well known "Fifth Symphony" or Wagner's expression of desolation and sadness in "Das Rheingold." These somber passages contrast with its use for joyousness which sounds like the muffled laughter of a forgotten god or dryad—so haunting is its quality.

### The Rôle of the Bassoon

WHEN ONE considers the wealth of music which has been written for the reed and wood-wind instruments, as, for example, the flute and clarinet, one wonders why, in the more than two hundred years of definite life, composers have not written more than they have for the bassoon. The answer is that many writers have been slow to comprehend the scope and possibilities of this instrument. In some cases they have been unable to appreciate what a wonderful aid to harmony lies in the development of what was at first considered an humble instrument of secondary or accompanying character. This, as we have suggested, was the case with Handel.

However, if one follows down the line of composers from the seventeenth century to the present time an abundant supply of strikingly beautiful, unusually interesting compositions for the bassoon will be found well worth the study and knowledge of anyone who would be master of this great member of the wood wind family.

The first knowledge that we have of the bassoon being used in operatic orchestration is in 1671 when Cambert, a French composer, introduced it in his opera "Pomone." This piece is called the first French opera. Cambert used the instrument as the bass member of the reed group and, although his music has been long forgotten, he probably made as much use of it as his knowledge of its possibilities permitted.

Haydn differing from Handel showed deep appreciation of the bassoon as exemplified by the prominent place he gave it in his orchestrations. It has been suggested that he was the first among the greater composers to discover and make use of the humorous quality of its lower tones which caused it to be called the funmaker of instruments. He also appreciated and made use of the human appeal in its tone as displayed in a fine solo part of the minuet passage in his delightful "Military" Symphony."

### Bach's Contrapuntal Treatment

THE GREAT Bach was by no means indifferent to the bassoon. In his celebrated "Mass in D Minor" he wrote two distinct obligato parts in his best style. As he was past master in writing fugue movements he shows his mastery of the bassoon in his use of it in counterpoint.

That pleasing but by no means great French composer, Boieldieu, is known

chiefly for his overture, "La Dame blanche." In this he evinced his predilection for the bassoon by composing for it his leading melody.

Mozart used the bassoon constantly even when he neglected other members of the wood-wind family. There are few of his extensive scores from which it is absent. One recalls how effectively in his "Requiem" he used the instrument in contrast to others, and as a support for the voice. In this style of writing Mozart was unsurpassed.

We have spoken of Beethoven's love for the bassoon. One has but to follow his various symphonies to realize that he blazed the way for his successors to follow by his unexampled writing for the instrument. To recall some of the outstanding passages for the bassoon in his symphonies one notes that in the slow movement of the "First Symphony" he combines it with the clarinets in a dialogue with the reeds and strings. The "Second Symphony" opens with the bassoons and string basses united.

As the bassoon is peculiarly adapted for staccato writing we find one of the best examples of its use of that style in the *Adagio* of the "Fourth Symphony" while Beethoven confirms its humorous quality in the first movement of the "Eighth Symphony."

Fortunately for us in the United States the glorious "Ninth" or, as it is sometimes called, the "Choral Symphony," through splendid renditions by our leading orchestras with chorus, is becoming better and better known. Concerning the use of the bassoon in this symphony one writer has said, "One of the most beautiful passages ever penned for the bassoon occurs in the opening of the *finale* where the theme is carried by the cello and the violas. The passage is long and difficult and, for that reason, no doubt, is not

(Continued on page 57)

## Missed Lessons

By ANGELA V. O'BRIEN

FOR ALL teachers who have the problem of missed lessons, the following simple remedy has been found very effective.

In September, when the season begins, the teacher tells the pupils that every one who does not miss a lesson from September until Christmas will receive a prize. The prizes are something connected with music, such as musical jewelry, dictionaries or pictures. There is a large assortment to be found in the Presser catalogue.

Then at Christmas the teacher makes a second division from Christmas until Easter. That gives a chance to those who have missed a lesson or two, and also to those who do not begin until October. At Easter, she gives the second prizes, which are usually Easter baskets. This appeals to the younger children particularly.

The final division of time is from Easter until the public recital, which is held about the middle of June. These prizes are usually books of attractive pieces, something they would enjoy playing during the summer.

All the pupils who have not missed a lesson during the entire term get a special prize which is awarded at the public recital.

This plan works wonders, as it gives the children three chances for prizes and also gives the ones who have been faithful throughout the year a little publicity which they love.

Another useful idea is to have a recital in the studio about once a month, taking at each recital about ten pupils who have been regular in attendance. The teacher offers a prize for the one who plays the best. At the end of the program, each child is to write on a slip of paper the name of the child he considers the best, and the one who receives the largest number of votes wins the prize. The children pay more attention to the program when they know their opinion is to be consulted, and those who come regularly to lessons are properly rewarded. After all, interest is the mainspring of results from work, and nought is vain which creates this.

## A Bit of Psychology

By STELLA WHITSON-HOLMES

EVERY child loves a happy, smiling countenance and turns from a cruel, scowling one.

So, in explaining to children briefly how to relax their own hands the teacher might show them that, when the fingers are relaxed, the knuckles change from hard, white, scowling, cruel bumps into "dimples," and that, when the fingers feel easy and comfortable, they dimple and smile.

It is surprising how this thought about their own small hands pleases children—

and, better still, impresses them. If the matter is presented with full consideration as to just what way of speaking will impress the individual child most, forgetful lapses are turned into positive, constructive action. The teacher might say, "Now, let's make our fingers smile today," or, "I haven't seen any dimples for quite awhile," and then bend over the hands in earnest search. The dimples will appear—and that instantly.

## Matching Musical Terms

By FLORENCE L. CURTISS

IN learning the meaning of different musical terms the game of "Matching Musical Terms" may be used by parents or by teachers in their class work. Cards three by six inches should be prepared. Musical terms are next printed, one on each card until half of these are used up. On the other cards should be printed explanations of these same musical terms. Some of the following may be used:

*Diminuendo*: gradually diminishing

*Fortissimo*: very loud

*Staccato*: distinct; separate

The cards containing the definitions are passed out to the pupils, each getting six or eight. The other half (containing the musical terms) are placed face up in the middle of the table.

Each child takes a turn matching cards with those on the table, placing a book before him and naming the musical term when he has successfully matched one. If a pupil cannot match a word he says, "I pass" and lays a card in the center. The child making the most "books" wins.

## Finger Tips

By MARY E. McVEY

IF YOUR pupils persistently forget to curve their fingers tell them to play on their finger tips. Reiterate "finger tips" until the term becomes a part of their consciousness. Curved fingers are the result. Otherwise many pupils think their fingers are curved when they are playing on the cushions. Finger tip playing brings good hand position.



From an Engraving by S. Frank

THE SWAN SONG OF A DEPARTING YEAR



# The Pied Piper of India

By LILY STRICKLAND

WHEN BUT a fireside adventurer I had read of the snake-charmers of Egypt and India and taken them as pleasant fiction, but had conjured up no real picture of magic or fascination. Since my only encounter with snakes had been in the Blue Ridge mountains, where an occasional rattler had crossed our paths and been quickly despatched, or where, as a child, I had run from a water-moccasin while wading in the creek, I had no personal knowledge of them beyond a certain fear inherent in my species.

It was not until I had reached Bombay, India's great gateway, that I saw snakes in a very different rôle. Sitting idly on the verandah of the Taj Mahal Hotel looking out over the Bay, I was attracted by the thin, plaintive sound of a reed-flute, and, leaning on the balustrade, looked down into the street below. There, beneath me, was a ragged and picturesque Indian clad in saffron and brown beads and wearing an immense turban of a darker color. Over his shoulders hung two wicker baskets, and he was playing on a queer instrument that resembled a gourd.

Seeing in my interest a possible audience, he laid aside his gourd-flute and opened his baskets. From one he took out a mongoose and from the other a long black snake. I did not realize that I was about to see a fight to the death between the hereditary enemies of India, the snake and the mongoose. But so it was. And a rather ignoble battle, too, since the snake had not a chance from the first moment that the freed mongoose made its lightning-like attack upon the writhing creature whose back it soon broke. That was all there was to the little show, and, rather disgusted with both the man and myself, I tossed him a coin and turned away. But I had not seen the real snake-charmer at all, and so felt disillusioned at what I considered a cruel and degraded sight.

Later on, in Calcutta, I learned something about snake-charmers and their cult, and found it a most fascinating subject. In fact, snakes themselves took on a larger and more interesting personality because of their history and importance in India.

## Snake-in-the-Grass

WE HAD been warned to keep the grass in our bungalow compound clipped and to watch where we walked, for it was not the cobra, so easily seen, that we were to fear, but the small and deadly *krait* that lurked in the grass. One bite from this most venomous of snakes meant death, and a horrible death for which there was no known antidote. Fortunately for us, we failed to encounter this dreadful specimen in our own garden, but, from time to time, the *mali*, or gardener, would call us and proudly exhibit a snake that he had caught and killed on the place. Our feelings of horror had not been mitigated by seeing the dead serpents flung out on the streets for the *doms*, India's low-caste scavengers, to take away.

It was nothing unusual for our friends in the remote country districts to tell us stories of how cobras had entered their bath-rooms through the drain-pipes, or how they had been discovered coiled about a shoe, or in a verandah. And it was quite common for those who played golf

on the Calcutta links in the country to find large snakes impeding their progress over the greens or occupying a tee-space. In reality snakes in India are plentiful and a deadly foe, especially to the poor peasant who wades in the rice-paddy and is unprotected from their bites. It is estimated that about twenty-five thousand people die every year from snake-bite, to say nothing of the mortality among cattle from the same source.

The Indian, as a rule, has no knowledge of any antidote. The more ignorant peasant believes that to be bitten by a snake is to be possessed of an evil spirit. He therefore calls in the *kuberaj* or "medicine-man" who proceeds to exercise the evil-spirit by incantations and spells that may exorcise the evil spirit but may also quicken the death of the wretched victim.

## Worship through Fear

FURTHERMORE the Hindu's belief in the sanctity of the snake prevents him from exterminating the pest; and, up until now, the fetish is so powerful that thousands of people still believe that the cobra, as a symbol of Vishnu, the second God of the Hindu trinity, is sacred. So the snakes that St. Patrick is said to have driven from Ireland seem to have crossed the water and taken up their habitation in India, safe in the very superstition of the people that protect them.

Serpent lore abounds in India, especially among the more primitive people. The legends go far back into the past when the *Nag* represented the sun, worshipped as the giver of life and light. There are many temples dedicated to the cobra in Hindu India. In Puri, on the southern coast of Bihar and Orissa, I have visited a large snake-temple where hundreds of the species flourish unmolested. They are fed and protected, and yearly there is a festival given in their honor. It is called the "Sarpa Homa" and, on such occasions, the cobra is honored with gifts, propitiated and feared. The objectifying of fear has caused many weird cults to form in India

where ignorance and superstition still rule the lives of the illiterate classes.

## A Symbol of Evil

EVEN IN Christendom the snake is known as a symbol of evil. In the Bible "he was more subtle than any beast of the field which the Lord God made." The snake is evil incarnate, the epitome of wicked wisdom and as such figures in many allegories and stories. So it is easy enough for us to understand the bad character that the snake has had thrust upon him, but not so easy for us to see him in the rôle of a sacred being, a thing to be worshipped. The ignorant man worships the thing he fears; the intelligent man now-a-days rarely confuses fear with worship. But so it is in India among the orthodox Hindus and among the great masses of people who have not learned to think for themselves.

It was not until I saw a real snake-charmer that I began to feel and understand another side to the question of snakes. My first experience of this nature occurred soon after we had settled in Calcutta. One day, when going to the bazaar for some flowers, I was attracted by a small crowd that had gathered about a man who was playing the gourd-flute that I first heard in Bombay. But here was a new sort of act; there was no mongoose, but there were several snakes of varying sizes who were "dancing" to the minor melody of the snake-charmer's flute.

The picture still stands out clearly in memory. Under the clear and bright sky, standing out in detail in the hot sunshine of the morning, was the little scene that I afterwards saw repeated many times. Here was the fabled snake-charmer, the one man in India who had neither fear nor respect for the creatures he tamed to his uses. In fact the "Nat" or snake-charmer has no fear for anything, neither law nor order nor religion. He is a nomad, an Asiatic gypsy, wild and reckless and enigmatic. Snakes are to him merely an easy way of earning a living. He has inherited

his calling from generations of snake-charmers and no one really knows the sources of his supposed magic.

## Inherent Skill

IT IS hard to describe the fascination of the snake-charmer; it is partly the wild and picturesque appearance of the men themselves, their costumes, their dark, secretive faces, their bold and knowing smiles, and, most of all, their mastery over the most appealing of musical instruments in India. And there does appear to be a sort of affinity between the snakes and their masters. We cannot explain that save that hundreds of years of repetition, with the same caste following the same profession, may have bred a natural affinity.

One afternoon, hearing the thin nasal tones of a *poonji*, or gourd-flute, I ran out to the compound gate and saw two snake-charmers passing slowly by. An impulse that I could not disobey impelled me to stop them. Here was a chance to see the magicians at first hand in my own garden!

One or two of the servants followed me out and were all smiles at the prospect of a show, or *tamasha*, for there is nothing that Indians like better than an *alfresco* entertainment of jugglers, *legerdemain* or trained animals.

*Memsahib tamasha mangte?* wheedled one of the men, as they paused by the gate, where the *durwaun*, or guard, stood ready to send them away or ask them in at our desire.

*Kitna rupeya mangte?* asked our head-boy, which meant, "How much money do you want?"

*Do, tin, rupeya!* they eagerly responded. *Atcha tamasha! Memsahib!*

## Zestful Preliminaries

THEREUPON began an altercation as to how much the show would cost. In such matters it is better to keep silent and let the "bearer" do the bargaining. In the first place there is nothing that pleases an Indian more than to haggle and barter over a few annas. After much loud discussion a price was agreed upon and the *durwaun* opened the gate to admit the vagabonds.

By this time the family had joined us and we all proceeded to the lawn and took our seats beneath the sideless tent of gay colors that every Indian compound has as a shelter from the sun. Our bull-terrier began to bark frantically, and we ourselves felt tense and excited at the thought of the snakes to be let loose just at our feet.

There was much laughter and conversation among us as we took our places in the wicker chairs. But the snake-charmers were not laughing now. They had assumed their most inscrutable expressions as they squatted down and placed their baskets in front of them. Then they began the tuneless, minor melodies of the gourd-flutes which are like no other melodies ever heard.

As the plaintive tones swelled, the tops of the baskets slowly rose and fell aside as the snakes uncoiled their lengths and raised their heads to weave back and forth with beady eyes fixed on their masters. The music grew louder, and some of the snakes escaped from their baskets to coil on



INDIAN FAKIRS HANDLING DEADLY COBRAS



the grass and sway rhythmically toward the music. It was uncanny in all respects. We were not laughing now, for there was some elusive magic about the whole thing that caught and held us. I for one was lost in the spell of the snake-charmer and at last began to understand how it was that so many strange stories have sprung into being about these weird and unique men who wander eternally from place to place staging their shows but hugging the secret of their power close to their hearts.

### The Snakes Investigate

WHEN THE music had ended, the snakes uncoiled themselves and began to glide freely over the lawn. It was then that we joined the bull-terrier in protesting against the fearful presence of at least a dozen serpents, who, no longer under the spell of the flute-songs, had started to investigate our compound.

It was only then that the snake-charmers laughed, and, to show their fearlessness,

calmly went about gathering up their slaves and tucking them back into the baskets. We were greatly relieved when the last cobra had been shut from sight, and gladly paid the fee demanded. The two men pocketed their rupees and, with a salaam given with a flourish, were escorted gatewards by our uniformed *durwain* who looked as though he had not approved of our allowing the "Nats" into our grounds.

The ensemble of the snake-charmer is so attractive that it alone would catch the eye. The dark, bearded faces framed in large turbans of dark red; ear-rings of brass, and many beads add a touch of barbarism to their costumes. The colors worn are usually saffron, that beautiful yellow-pink that is so popular in India and so becoming to the pigment of the skin. But besides the interesting costumes that all snake-charmers wear there is the mystery and strangeness that wraps them like a visible mantle. And the music that they make on their hereditary flutes is distinctly more fascinating than any I ever heard in India.

### They Come and They Go

THE SNAKE-CHARMER may be a rascal, a vagabond and a degenerate and restless creature, but he is none the less master of his art. His caste is clan-nish, secretive and independent by nature and habit. He rejoices in a freedom that recognizes no laws. He does not regard poverty as a handicap and his freedom is his most precious possession. No one knows where they come from or where they go; there is something mysterious about their sudden appearance and their departure, for they never stay overnight in the same place. No one has ever heard of their homes, their women or their children. They are always alone, and, having played their melodies and charmed their snakes to dance, they pass on into the shadows forever mysterious and fascinating.

Once you have seen and heard a snake-charmer in old India you will understand that snakes have taken on a new charm

not associated with religious legends, or with the fearful thoughts that they usually invoke. Their part in the secret magic of their inscrutable masters has made them objects of a new interest, has given them almost a personality. But only the snake-charmer knows how to weave his spell over snakes. Some power of mesmerism, perhaps, binds them to him, or perhaps the charm of the gourd-flute that he refuses to sell and that he guards so jealously. It is all very much a part of India's enchantment, that would never be so enchanting if we could understand it.

### SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. What is the quality of tone of the gourd-flute?
2. Describe a typical snake-charmer.
3. What sort of melody does the snake-charmer play?
4. What effect does it have on the snake?

## The Original Manuscript of Home, Sweet Home

By M. A. ROBERTS

A MANUSCRIPT of extraordinary interest has been deposited in the Library of Congress by Mr. Leander McCormick-Goodhart, commercial secretary of the British Embassy. It is a manuscript of the verses of *Home, Sweet Home* by John Howard Payne, in the author's own handwriting. This alone would invest it with great interest, but its value is enhanced to an extraordinary degree by the fact that it contains two additional verses never printed by the author nor intended for publication, but added by him, with a personal touch, when presenting an autograph text of the famous song to one of his friends, a lady in London. The added verses read:

*To us, in despite of the absence of years,  
How sweet the remembrance of Home still appears!*

*From allurements abroad which but flatter  
the eye*

*The unsatisfied heart turns and says with a  
sigh,*

*Home, home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!*

*Your exile is blest with all fate can be-  
stow—*

*But mine has been chequer'd with many a  
woe!*

*Yet, though diff'rent our fortunes, our  
thoughts are the same,*

*And both as we dream of Columbia ex-  
claim,*

*Home, home! Sweet, sweet home!*

*There's no place like home!*

*There's no place like home!*

The lady to whom the manuscript, with this significant addition, was addressed was Mrs. Joshua Bates (born Lucretia Augusta Sturgis), wife of a celebrated London banker who was a partner in the house of Baring Brothers, but a native, as was also his wife, of the United States (Massachusetts). This explains the contrast so feelingly drawn in the final stanza, between the prosperous exile in London of Mrs. Bates and the vicissitudes that had marked the life of the poet ever since he left America in 1813.

### Sung with the Breath of Longing

IT WILL BE remembered, as a poignant fact of Payne's life, that after his early

days of boyhood he never had a real home. The immortal song, better known perhaps than any other among English-speaking people, was written in Paris early in 1823, as one of the songs in the opera, "Clari," of which Payne wrote the libretto. The opera was first performed on May 8, 1823, at the Covent Garden Theatre, London, and the song was then first sung in public. The music, composed by Henry Bishop, director of music at that theater, was adapted from a Sicilian air which, according to Payne's own account, Bishop had heard a peasant girl sing on a country road in Sicily. The manuscript which Mr. McCormick-Goodhart has deposited in the Library of Congress is dated September 18, 1829, from 29 Arundel Street, Strand, London, and is introduced by the following words:

"I comply with your most complimentary request and write the words of 'Sweet Home' in your valuable little book. I have added a few words more, addressed to you. It would have been more pleasing to me if I could have had time to contribute something worthier of my friendship for you, but

what this trifle wants in poetry, you will do me the justice to believe is made up in truth."

Mr. McCormick-Goodhart's purpose, in generously sharing this interesting treasure with the Library of Congress and those who frequent it, is that the sentiment which has so endeared the song to many millions of hearts may be brought forcefully to the minds of visitors. The manuscript will therefore be kept on exhibition in one of the most conspicuous places in the hall devoted to manuscript exhibits.

It may add to appropriateness of Mr. McCormick-Goodhart's action, in depositing this particular manuscript in the Library of Congress, to recall that Joshua Bates, the Bostonian husband of the lady to whom it was addressed, made such large gifts to the Boston Public Library at its first organization that he has always been regarded as its principal founder. It is appropriate, too, that the manuscript should find at least a temporary home in Washington, where the body of John Howard Payne, brought here in 1883 from Tunis, his last place of homeless exile, lies buried in Oak Hill Cemetery.

## The Music Student's Tools and Technic

By JOHN ROSS FRAMPTON

DID YOU EVER visit the workshop of a master mechanic? Did you ever look at his tools? Of course you have seen the hammers and saws and other big tools such as are used by everybody. But did you notice his tiny rulers? He quite possibly has one only two inches long, half an inch wide and a sixteenth of an inch thick. Certain such rulers are made of tempered steel and bear four different markings. One edge of one side is marked in eighths of an inch, the other edge of that side in sixteenths, while the two edges of the other side are marked in thirty-seconds and sixty-fourths of an inch. Did you see it? And what has this to do with a music student? Nothing in itself—but listen!

In his order box some morning this mechanic may find a specification calling for work measuring 21/64ths of an inch. Picture to yourself the impossibility, the

utter absurdity, of his attempting such a delicate job without this ruler. If the work is to be so refined that the specifications call for sixty-fourths of an inch, sixty-fourths of an inch they must be, and no guesswork about it. So he must have such a ruler in his tool kit.

But would it not be absurd for him to use such a ruler for his usual work? Thus we find two sorts of rulers in his kit. The ordinary rulers, serviceable for the larger part of his work, will be long, probably two feet, and will be marked in eighths or sometimes sixteenths of an inch. The other rulers are short, not over six inches any of them, and frequently only two inches, but these will be marked with smaller divisions. The mechanic does all his ordinary work with the ordinary rulers, but when the specifications do call for greater refinement of measurement he has in his tool kit these little very precise rulers.

Now for the music. The other day a student who plays quite well announced that she had been unable to master the rhythm of her Bach *Sarabande*. And for what reason? This particular piece contained many groups of thirty-second notes containing less than eight in a group, that is, less than a full quarter. There were some sixty-fourths also. The time signature of the piece called for the quarter note as the unit of counting. A little questioning showed that this student had failed to grasp the rhythms because she had tried to solve the problem with her ordinary ruler, the one divided only into quarter notes.

Further questioning showed that she did not possess, in her mental tool-kit, any ruler which she could use for these smaller notes. In a very few minutes she had acquired a small sixteenth note ruler, not more than a measure long, and not necessarily more than a half note long.

With this ruler she quickly and readily solved the problem of that composition. In this case the ruler given her consisted in counting "four" four times in a measure. This avoided the clumsy words "seven" and "eleven" as well as the "teens."

The point is evident. Every music student should have in his mental tool-kit a ruler by which he can analyze his music by the smallest note which causes trouble. He should avoid the use of such a ruler, studying his pieces by their actual time-unit as far as possible, for only in this way will he acquire a broad grasp of the music as a whole. But if any place bothers, he should bring out this little ruler with the thirty-seconds or even sixty-fourths marked and use it until the place goes correctly without much effort. Then he should lay aside the small ruler and continue to practice with the ordinary, less cumbersome ruler with the actual time unit as the basis of the counting.



# From Liszt to Einstein

Reminiscences of Notable Figures in the Musical World as Recorded by the  
Famous Pianist and Pupil of Liszt

ARTHUR FRIEDHEIM

## PART II

### The Unexpected Guest

THAT EVENING, at the Hotel de Russie, the meeting-place of the Liszt boys, actors, sculptors and so on, the thought flashed through my mind, "What would you do were Bülow to appear at this moment?" And, strangely enough, he did right then appear and, incidentally, in the best of humor.

As a heavy rain had flooded the streets, he began, "Weimar never changes; the best of places for ducks and geese, who will be overjoyed with such an overflow."

His witty and sparkling monologue continued for some time, when I gained the courage to ask with some trepidation, "Will you tell me, Doctor, if I played my opening measures of 'Die Meistersinger' so badly this afternoon that I forced you to leave so suddenly?"

"Badly?" he replied. "Your opening measures were excellent."

"Well, then," I resumed—but he vehemently interrupted me.

"No, no! It was that confounded ass who played just before you! No sane man can bear such a cross with patience."

### Lisztian Hospitality

WHEN LISZT took up a winter residence in Rome, I followed. He had frequent evening visitors for dinner, among whom were Emile Olivier and Sgambati. Olivier, the first and last liberal cabinet minister of Napoleon III, had married Liszt's youngest daughter, Blandine, who had been dead for twenty years, and he still retained the closest relations with his famous father-in-law.

Sgambati, the outstanding Italian pupil of Liszt and still in his early thirties, was not only one of the most notable musicians of his country, but also the first of them to devote practically his whole energy to the creating of instrumental music.

### I Start a Career

My plans for the future had been discussed with Liszt. It was the winter of 1880-1881, and the Princess Sayn-Wittgenstein, the Polish Princess whom Liszt was twice ready to marry only to be frustrated first by the Russian Emperor and later by the Pope, urged me to accompany the master for his usual season at Budapest; but Liszt urged that I go to Paris, then the city of all in which to start a career.

Before leaving Rome I called upon the Princess. After some conversation and much helpful advice, she asked very seriously, "Do you know that Liszt is very fond of you?"

To which I replied, "He has not said so much, but I have come to know it."

"Kneel down, you heretic," she ordered. I did so, and, placing her hand on my head, she gave me her blessing. Almost immediately, with a letter from Liszt introducing me to Saint-Saëns, I started for Paris.

"THE FRENCH RUBINSTEIN," Liszt used to call Saint-Saëns, the most brilliant pianist of the French school, altogether the greatest organist of his time, and one of the most significant composers of his land.

In return, Saint-Saëns was the first to recognize fully Liszt's claims as a founder and father of the main principles of modern music. I had heard Saint-Saëns at St. Petersburg when in 1875 he was making his tour of Russia. One of the most vivid recollections is his playing with Anton Rubinstein the *Theme and Variations in B-flat for Two Pianos* by Schumann. Rubinstein furnished the richly colored picture, Saint-Saëns the scintillating light effects. There was a world of difference in the touch of these two superior artists; and yet the general impression left was one of complete and enchanting harmony. Nothing quite similar had been heard, except, of course, from Liszt, who was able to create such harmony in contrasts quite by himself.

### Among the Mighty

I NOW RECALL those days in Paris as a period of rare good fortune, when one came in contact with such giants as Turgeneff, Pauline Viardot, Gounod, Zola, Victor Hugo and César Franck. Turgenev was the true originator of the essentially Russian novel. He, too, had invented the

term "Nihilist." When, shortly after the publication of his *Fathers and Sons*, a suburb of St. Petersburg was almost consumed by fire, Alexander II had said to him:

"There lies the work of your Nihilists!"

Banished from Russia, Turgenev had settled in Paris. When I first came face to face with this man who was still my hero, too, I stared for several seconds, fascinated. He already had heard what there was to be known of me, from our mutual friend, Pauline Viardot, and broke the silence by addressing me in Russian, with his benevolent smile, "Are you not used to the sight of celebrities by this time?"

We met frequently at the "Musicales" of Mme. Viardot. Like Adelina Patti, this former favorite of the Opera had preserved her voice till an advanced age, remaining unmistakably the "Queen of her Domain." Gounod, the staunchest admirer of Wagner, was very kind in his solemn, amiable way. After that terrible fiasco of "Tannhäuser" in Paris, he declared publicly that, had it happened to him, he would have been proud to experience such a brilliant failure.

### The Last of a Race

IT WAS AFTER my first appearance in Vienna that I paid a visit to the man who completes the circle of the great masters in the music of the last century—Johannes Brahms. This interview was anticipated with particular interest, as it was common knowledge that Brahms admired the man but disliked the composer in Liszt.

Having heard of the great success of my first recital, he waived all ceremony, received me with outstretched hands and exclaimed, "Now tell me something of Weimar." As I had played the six Paganini-Liszt *Etudes* at my recital, I told him that when his Paganini-Brahms *Variations* were played in Weimar Liszt had remarked, "Brahms' *Variations* are better than mine, but mine were written first."

"And that alone makes them better," Brahms laughingly replied. He then continued seriously, "But! whoever wants to know what Liszt has really done for the piano should study his old operatic *Fantasies*: they represent the classicism of piano music."

### Victoria, "The Good"

AN ACCIDENT on a train taking me to play with the Theodore Thomas Orchestra during the inauguration week of the Chicago Auditorium disabled one of my hands so that I returned to Europe. It was in the following winter that at Stuttgart I renewed a friendship of some ten years earlier with the Marchese Silvio della Valle di Casanova. Knowing that I was again to take up a residence in London, he expressed a desire that I should appear before Her Majesty Queen Victoria, a matter simple of arrangement as the Empress Frederick of Germany (oldest daughter of the Queen) was an occasional visitor at the Palazzo of Casanova in Pallanza, Lago Maggiore.

So it was that I had not been long again in London till I was one morning agreeably surprised to receive an official telegram from Balmoral Castle in Scotland, where Queen Victoria resided most of the year since the death of the Prince Consort. The message read:

"You are invited to play before the Queen Wednesday evening next am writing. Alexander Yorke Balmoral Castle"

The discrimination between this "invitation" and the usual "command" was due to the Royal Intermediary, The Empress Frederick.

### Regal Simplicity

IT WAS the very first recital given at Barmoral Castle since the death of the Prince Consort and was attended by only a few intimates of Her Majesty, who addressed me in a most informal manner after my having played for over an hour. Her Majesty spoke most intelligently of the works which I had played, to my surprise alluding especially to those of Liszt, almost unknown at that time.

"I have been told that you belong to Liszt's select inner circle," she continued. To which with some pride I answered in the affirmative.

"Well," continued Her Majesty, smiling



ARTHUR FRIEDHEIM



graciously, "I knew him long before you did. I remember him quite vividly when he first came to London."

I had been awaiting an opportunity to voice a mild protest against the use of an Erard piano—a rather ancient instrument to which she was very much attached, Liszt having played upon it many years previously—which had been substituted when my Steinway failed in delivery; so I ventured, "The more I regret, Your Majesty, that I was unable to do full justice to myself—"

With a regal gesture the Queen quickly interposed, "Do not say anything against my piano. It was beautiful, though I admit that this was a long time ago." Which caused no little merriment among those present.

### Music and Relativity

A RECENT, though transient, visit to California for recuperation has allowed me to meet a man who was already a celebrity in the academic world when more than twenty years ago I was one of a

group of college students in Munich in heated discussion of this one who had ventured with a daring hand to reconstruct in theory the whole universe. And perhaps no scientist ever has been so universally glorified as this Albert Einstein. In our days the man in the street not only knows his name, but also regards him with awe, constantly reading about his dealings with distances expressed in numbers beyond the direct comprehension of even the trained mind.

While spending part of an enjoyable afternoon in his temporary home in Pasadena, we had some music. First I played Liszt and Bach for him; and then we joined in selections from Wagner, Tchaikovsky, Brahms, Sinding and Gabriel-Marie, Dr. Einstein playing upon a fine old Italian violin. I have heard many a distinguished scientist talk intelligently about music; but I had never before met anyone connected with science who not only could talk about it, but also could play music with such remarkable purity of tone and genuine understanding.

And so the story fittingly closes.

## The Disadvantageous Bench

By HERMAN HOLZMAN

THE MODERN type of piano bench or seat, though beautiful in design and workmanship and in itself an artistic piece of furniture, is a harmful piano accessory to the ambitious piano student.

Due to the fact that it lacks the screw and swivel top of the stool, it cannot be regulated as to height.

The disadvantage of this is illustrated in the case of the beginner of about eight years of age. The bench he is using is very appropriate, for it encourages a good position at the piano. But a few years go by and, while he is still using the same bench, his correct posture and arm positions are lost, due to the fact that he has outgrown it. In another year or two he will have formed the habit of incorrect posture.

On the duet type of bench a pupil will at times resort to "shifting" while attempting to play passages at the extremities of the keyboard. Losing the center of the keyboard is neglecting an important asset.

Then there is the player-piano type of bench, so constructed as to afford more

power to the lower limbs, since the piano is worked by the feet. This type of bench is an extremely high one, and the seat is usually inclined. For a youngster using this type of bench it will be found that his body is almost in a standing position instead of a natural sitting one.

Using a low bench causes the forearm to be inclined from the elbow to the wrist. A bench too high causes a decline of the forearm. The straining and stretching, in turn, causes an uneasiness and restlessness.

The duet bench may be used, but the pupil would have to have two or three telephone directories or the family dictionary at hand—and after about one minute of experimentation remember how many books are needed to attain the correct level. A kitchen chair and books may also be used.

But the best remedy is to get a piano stool that can be easily raised or lowered by but one turn of the hand.

## An Outside Music Report

By ANNETTE M. LINGELBACH

AT EVERY other meeting, or, if time allows, at every meeting, each member tells of the outside music he has heard thus far in the month, in school, church, theater and at home. The aims thus achieved are to quicken the member's musical observation, appreciation, knowledge, and love of music; to make his music a more real and worthwhile part of his life and to sharpen

his judgment to the true critic's viewpoint in that discussions of the really good and bad music, of the music of yesterday and today, of the different jazz, semi-popular and classical contributions teach him to discriminate, that is, to pick out only the best and the finest for his own private enjoyment and thus to develop a taste that will enrich his future life.

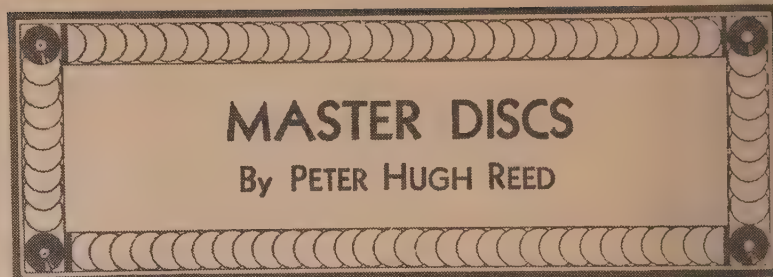
## A "Stunt" Lesson

By LUCILE COLLINS

IN THESE days of many school athletics an accident is not an unusual occurrence and a sprained arm is often an excuse for not taking a music lesson. Explain to your pupils that when this happens you will give them a "stunt" lesson. This arouses their curiosity and they are always on hand.

Let the "stunts" be chords in original

ways for the left hand (they love "making up" things) and follow this with an interesting piece for the left hand alone. As the right hand is usually the disabled member this plan works. The children are enthusiastic because it gives them something to look forward to at a time when they would be otherwise musically idle. Pleasure in work means success.



### An Aid to the Teacher

AS AN educational factor, radio is practically unexploited in its way. And, even though it has not realized all its potentialities in this field, it nevertheless already has a great deal to offer. Much is being done to teach music to the young. Along this line, Walter Damrosch's Music Appreciation Hour which is designed to supplement local teaching is the type of weekly program which every child in the country should hear. So, too, are the Children's Concerts of the New York Philharmonic Orchestra which, under the direction of that diligent composer, pianist and conductor, Ernest Schelling, are likewise presented weekly during the winter months. Both programs are to be heard on a nation-wide hook-up from coast to coast, the first on Friday and the latter on Saturday mornings.

Notes on these concerts can be obtained by writing into the stations broadcasting them. In the case of Damrosch's concerts, an Instructor's Manual is available which sets forth the purpose of the programs, gives the program notes and recommends books and recordings that can be obtained for further study in the home. Every parent as well as every teacher should have a copy of this book.

### Tone Books that Improve on Reading

CHILDREN hearing a weekly program, such as Damrosch's Music Appreciation Hour, might be urged to select a composition from it each week, by way of an addition to the record library. The weekly symphony concert offers a similar assistance in suggestions to all music-lovers. Nothing repeats itself so freshly and so pleasurably as good music, and certainly records permit this privilege better than anything else. It is our belief that mechanical music in the home will never retard a child's progress in his study of music but instead will inspire him to strive for a perfection which he might otherwise never attain.

Among recent record releases, two symphonic recordings stand out for the fidelity of their recordings and the excellence of their interpretations. These are Berlioz' "Fantastic Symphony," as played by the Paris Symphony Orchestra under the direction of Pierre Monteux (Victor album M 111), and Franck's "Symphony in D minor," as performed by the Lamoureux Concerts Orchestra under the direction of Albert Wolff (Brunswick Set No. 33).

### The Sensation of a Century Ago

BERLIOZ wrote his "Fantastic Symphony" in 1830, at the time of his unquenchable passion for Henrietta Smithson, the Irish actress. It was she who inspired its creation. It is divided into five sections, founded on a program, "Episodes in the Life of an Artist." These various sections run through a gamut of emotions starting with the "Dreams and Passions" of the artist and ending with his "March to the Scaffold" and his wild "Dream of a Witches' Sabbath." This symphony was an instantaneous success, creating in fact a veritable sensation, upon its first presentation.

There are some today who view this work with indifference and others who enjoy it. Berlioz, although not one of the

greatest of the Nineteenth Century composers, still deserves our respect and attention. His masterful instrumentation has taught many musicians much about orchestral effects. His "unerring sense of color" and his "economy of resource" are ever a source of wonder.

Albert Wolff has succeeded in giving us the finest interpretation of Franck's "Symphony in D minor" so far on records. So much has been said about Franck's religious mysticism and "ethereal tenderness," elusive qualities that in no way describe his music, that it is good to find a conductor concerning himself with the rhythmic vitality and poetic eloquence of the music without undue rubato or sentimental meanderings. There is no question but that Franck's symphony is full of deep feeling—this we find in all his music—yet it is in no way solemnly religious nor mysteriously awesome. Instead, it is sublimely poetic and undeniably sensuous in its chromaticism. It is music that lives and relives in our memory because of its soaring song-like qualities and ingenious thematic interrelationships.

### Psyche

ABOUT THE same time that Franck composed his "Symphony in D minor," he wrote a work for orchestra and chorus called "Psyche," founded upon the pagan myth of Psyche and Eros. The choral sections being of little interest are no longer presented but several of the orchestral sections are given as a suite from time to time in the concert hall. Columbia, in their album 164, bring us three sections of this work played by the Colonne Concerts Orchestra of Paris under the direction of the eminent French composer and conductor, Gabriel Pierné. The sections chosen are *Psyche's Sleep*, *Psyche Borne Away by the Zephyrs* and *Psyche and Eros*—unquestionably the finest parts of the works.

The music of this suite is fairly drenched with sentiment. Tenderness and pathos dominate it. Franck, of a deeply religious nature, could scarcely be expected to feel the pagan qualities of the story of Psyche and Eros; hence we find the work lacking in vitality and falling considerably short of the symphony just discussed. However, those who like Franck's music will undeniably be grateful to have these excerpts from another of his symphonic works so ably performed and recorded.

Writing of Szigeti's incomparable playing of Bach's unaccompanied "Violin Sonata in G minor" (Columbia discs 67989—67990D), Sidney Grew, the English critic, tells us, "There was a time when Bach could write fugues for the violin without accompaniment. He wrote only three, and he never tried to make music again in just the same way; but with these three he worked three separate miracles and created three imperishable fabrics of beauty, the like of which are not to be found anywhere else . . . Szigeti's playing (of the "Sonata in G Minor") is as incredible as the music. His tone is immaculately pure . . . his technic is unselfconscious all the while." Such praise is not exaggerated, for, after one has listened to this splendid recording, one perceives is made to realize that no amount of praise can ever equal the pure beauty of the music or the lofty conception of the player.

(Continued on page 62)



# Hawaii's Musical Background

By LOUISE ARMITAGE

WE HEAR so often that the early modern Hawaiian music is simply a rehash of old familiar gospel hymns, or that certain songs are but copies of German and Austrian songs. But these criticisms must surely come from those acquainted only with the near-modern variety. Hawaiian music was subordinate to Hawaiian poetry, without the scope or passion depicted by verse, but it had a melodic clarity and pathos that has endured and become intensified down through the years until now "Hawaiian music" has become in the popular demand a "best seller."

Some authors credit this appealing quality to the great vowel beauty of the language it accompanies, for Hawaiians had a keen perception for the nicety of vowel values. Others declare that the beauty comes from the throaty sweetness of Hawaiian voices, the peculiarity of their voice production and attack. All tell us, however, of the perfect rhythm, the appreciation of nuances of melody that made up this primitive chanting.

## Lessons from the Sea

EMERSON in his delightful history of this race likens ancient Hawaiian music to the sea tones. He explains that chanters would go to the seashore to practice their exercises. Here they would hear the continual repetition of tiny wave after tiny wave lapping the sands at their feet, finally to be broken by a huge comber that rolled and smashed its way to a crescendo note. So the Hawaiian music took its key and repeated it, using only a scant number of notes for key variation, keeping to the same level of volume until the singer was struck by some sudden emotion that tossed aside this evenness for a huge upswelling of voice, then again diminished to the usual even tempo and note.

Naturally outside influences made themselves felt as strange white gods descended to their shores. Curiosity drew the rulers of this tiny kingdom to the countries of their visitors. Here a vast volume of music was opened to them. They absorbed it, delightedly gathering together musicians to take back to their own people. So came Henry Berger, that fine old figure who trained a court band, played before royalty, performed for the citizens of a republic, and then for the people of an American territory. He gave to his new country a national anthem, *Hawaii Pono*. So a new music was created. But, in spite of the huge joy of using new methods and songs, a certain native sadness persisted, something that is felt today in the popular synchronized croons.

## Linked to Poetry

ORIGINALLY Hawaiian music was never just a song to be sung at will. It was an accompaniment to a poem that had originated for a specific purpose. If a new born prince was expected, a chanter would compose a verse dedicated to this new being. This was sung daily, formally, before the mother until the hour of her delivery. Other poems originated as eulogies (*mele-inoa*). Chants were the vehicles for ancestry tabulation and genealogy. But mostly this people used their poetry, which was sung, for worship of the powerful spirits they sensed all around them.

*Mele*, a word which corresponds in form, sound and meaning to the Greek word for lyric poetry, included all forms of poetical composition. But the *oli* was a truer definition of a lyric utterance. It was a joyful song illustrating lighter subjects, a solo performance, unaccompanied by either dance or instrument.

This *oli* demanded great breath capacity. The Hawaiian voice is naturally placed, but breath capacity was obtained by practice from childhood through games and many sorts of exercises. There is a rock on the island of Kauai where children in far-off days began their apprenticeship for this *oli* singing. Two would lie face downwards a little above the shallow water below. At a signal they would whisper slowly, "Na'-u-u-u-u-", the winner being he who could hold this exercise the longer. When the chanter finally entered the lists of performers he must never show that great breath holding and using was any strain. Even in its infancy this race had a perception of beauty of notes blown out on a steady flow of breath, unaccompanied by any physical contortion.

## The Fountain of Melody

IT IS difficult to divide into sections and phrases these ancient melodies. Some writers claim that these were not real melodies, but others assure us of a provocative charm to the rude beginning of melody. There was certainly a lack of rests and melodic variety, but breathing spaces, where often the singer dropped the voice to a lower pitch, afforded some change even to the three or four notes used.

Generally a measure consisted of four beats, but, if the singer for any reason decided to change the number of beats, change he did. Major and minor thirds were used indiscriminately. Words were important and decided the number of beats to be used. If the meaning of the

song required a rest, a rest was added. When a singer's breath had been exhausted he stopped for a new supply. This naturally varied to the person's capacity. They changed "t's" for "k's" because of their feeling for sound. But, in spite of such unprofessional composing, the *olis* and *meles* persisted in being pleasing to the ear.

Hawaiians delighted in the dragging out of an "i" (pronounced "ē") or an "e" (pronounced "ā"), but rhythm was always noted and respected. When they trilled these letters, called by one author the embroidery of Hawaiian music, the pitch was so perfectly divided that often the fraction was almost imperceptible. Often only a pitch pipe could detect this variation. Most any chanter added a few of these trills and most of them dragged them out and interspersed them with alarming frequency, probably to satisfy the delight obtained by such luxurious repetitions way back in the throat. This desire for trilling, though it broke the monotony, was even too free at times and later, due to foreign influence, was restrained and became a more pleasing effect.

## Varied Accents

ACCENTS for words also created relief from the continual sameness of tone, but these were never deemed stationary, as were musical accents.

From these oldest *meles* comes the delightful Hawaiian version of Genesis. They sang of three gods, *Kana* (sunlight), *Ku* (substance), *Lono* (sound), a supreme unity who rent the darkness around them and created their home, the land of the divine water of *Kane* and earth. They then created the sun and stars and spirits who were servants. Last of all they made man in the likeness of *Kane*. Red earth mixed with the spittle of the gods made the body. The head was designed from white clay which Lono had gathered from

the four corners of the earth. All three breathed into the nose and man lived. Woman was taken from his rib. They also had their land of darkness, *Po*, for bad spirits, and a heaven for good. They sang of a flood which receded to leave *Nuu* and his family perched on *Mauna Kea*, the high peak on the island of Hawaii. They had an old story of the search for the Holy Grail:

*A question I ask of you;  
Where is the water of Kane?  
Out there with the floating Sun  
Yonder on mountain peak, at sea.*

Trained workers were needed as court musicians; and so a band of men and women who devoted all their time and energy to composition were provided by ruling kings or chiefs. They were staunch retailers of mythology, tradition and genealogy. They fully sensed the beauty of the sea with its entrancing blues and white surf, trade wind clouds, leaping canoes. They gave out compositions limited by a short range of notes, but filled with the passion and emotion of Hawaiian nature to give them charm.

## The Hawaiian Opera

EMERSON calls the *hula mele* the "opera of the Hawaiians." These "*hulas*" gave us the Hawaiian ensemble, setting the stage for music, song and dance, sometimes all three woven together with perfect synchronization. *Hulas* always told a story. Song transmitted the words; instruments beat out rhythm; while the dancer with every movement absolutely timed to its neighbor interpreted the song by flexible wrist, ankle or hip. Thus feet, arms, smiles, words, and drums in perfect accord wove the story and revealed it to the understanding audience. These were more readily enjoyed by primitive audiences, for all knew the story the actors were depicting.

*Hulas* also gave us music more nearly songs than the *oli* as they had freer movement of melody and more equalization in the use of tones employed.

These *hulas* were varied—ceremonial songs, love lyrics and melodies dedicated to animals revered by the Hawaiian, as the dog, shark, plover and pig. The musicians were called *hoopaa* (steadfast ones), the dancers, *olapa* (agile ones). Youth with its beauty of form and motion was required for the latter, but the steadfast ones carried the weight of the performance on their shoulders. Standing *hulas* were called *hula ku iluna*, and the sitting, *noho ilalo*.

## The Original Hula

OFTEN the modern conception of a *hula* is that jazz performance that originated before the outside world at the world's fair held in San Francisco, where the maidens were portly and "threw a wicked hip." This is amazingly different from the originating idea of the use and purpose of the *hula*. Then performers had to pass through a strict apprenticeship of work, denial and clean living before they could become accredited performers. Something more than lascivious motion was the purpose of this ancient poetical motion. It was a severely religious one. Pagan kings might have enjoyed the performance more

(Continued on page 61)



WM. F. ALDRICHE'S IMPERIAL HAWAIIANS



# Some Popular Musical Misconceptions

By HERBERT WENDELL AUSTIN

**C**ERTAIN musical terms are often confused or hazily understood by music pupils and even by some teachers. Such confusions and misconceptions impair progress and musicianship.

*The hold*, ♯ when appearing over a musical note, implies a prolongation of that note. Although such a note is usually held about twice its written length, the degree of prolongation is usually left to the discretion of the soloist in solo work or to the conductor in ensemble work.

Some theorists prefer to treat the hold interchangeably with the pause; but in reality a hold and a pause are quite different in effect. A hold prolongs sound, while a pause prolongs silence. Therefore, it is clearer to treat this character (♯) as a hold when appearing over a musical note.

*The pause*, ♯ when appearing between notes, over bars or over rests indicates prolonged silence.

*Time* and *tempo* are two musical terms that are often confused. Students often say, erroneously, "This piece of music is written in 4/4 tempo," or "Mr. X's composition sounds better in slow time." Such statements indicate a misconception of the terms.

In speaking of *time* in music we refer to the conditions indicated by the time signature, that is, the figures or symbols at the beginning of a composition immediately following the key signature. A composition can be written in waltz (3/4) time; but musically it would be inexact to say a piece is in waltz *tempo*. The time signature refers to the numerical contents of a musical measure reckoned by a given note length. The lower figure represents the length of the beat note while the upper figure indicates the number of times a beat note or its equivalent occurs in a measure.

*Tempo* bears reference to the movement of a composition, that is, whether it is fast, moderate or slow. It is therefore proper to refer to the general speed of a composition as its *tempo*. For instance, one might say that the composition should be played *allegro* or in fast *tempo* (not time).

## Modulation

**M**ODULATION is often confused with transposition. These terms are similar in that both constitute a change of key. They are dissimilar in the manner in which they effect this tonal change.

A modulation prepares the ear for the change of key by accidentals and modulatory chords. The two keys are thus blended together in such a way that an untrained ear scarcely notices the change. Here is a modulatory phrase:

Ex. 1



which goes from the key of C major to key of G major.

The F-sharp in this example shifts the harmony to the dominant of G. F-sharp being the leading tone of the key of G

major quite naturally leads up to the fundamental of the tonic chord of G major, while C-natural being the seventh of the new Dominant also naturally leads down a half-step to B-natural—the third of the tonic chord of the new key (G major). Thus by modulation (not transposition) we have arrived in a new key.

Modulations are found more or less in practically every music composition; a transposition cannot appear in the course of a composition without seriously offending the ear.

## Transposition

**T**RANSPOSITION of tones in music is very much like the translation of words in language. It is a radical change of keys, not a gentle blending of them, and becomes necessary sometimes to keep compositions within the range of the various voices.

Let us transpose our modulatory example, just as it stands, to the key of D-flat major. Here is the transposition:



Plainly, the key was changed without any preparatory passages. We transposed the example set forth in C major to D-flat major. In the *transposition* it will be noticed that at the end of a phrase there is a *modulation* to the key of the dominant, A-flat major. The modulation is made precisely as in the first example because it is a transposition of that example. We merely approached the new dominant seventh which carried us immediately into the new key.

Modulation is a blending of keys by modulatory chords and takes place during the process of the composition. Transposition is a radical change of keys, wholly unprepared, and cannot take place during a composition.

Many pupils confuse accent of note with length of note, and this confusion is evidenced in their playing. Pupils may wholly destroy the original effect of a composition by this misunderstanding.

The length of a note is indicated by its denomination, whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth, and is the period of time for which it is sounded. A whole note in four-four time is given four beats or counts. While length does to some extent accent that tone, accent in music is attained by stressing, not by holding a note.

## Accent

**I**N ALL MUSIC there is a rhythmic stressing of certain pulsations of a measure. This stressing is accent. If we are playing a composition comprising, for the most part, quarter notes and are playing in four-four time, we do not have to show accent on every first and third note of each measure by making each sound like a half note. On the pianoforte and in singing we can and invariably do stress the

rhythmically accented notes without perceptibly changing their length.

Accent is usually brought about by a slight increase in power in the accented note.

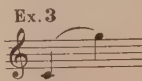
Accents can be applied, to notes of a measure ordinarily unaccented, by accent marks (ˆ) which are printed over the notes to which the accent is shifted. However, transposed accent can be made without materially changing the written length of the note. Accent is also shifted by ties.

Many music lovers confuse the names of voices with the parts of songs. Some even have the impression that no voice except the soprano may take a melody. In four-part harmony the principal air may be assigned to any part, and in good harmony all parts are melodic.

Soprano is a name of the highest voice in four-part harmony for mixed voices.

It is also a name given to the highest female voice.

A soprano voice is light in texture and quality and usually has a higher range than the other voices. The range of an ordinary soprano voice is:



An unusual or highly trained voice may expand this range slightly in both directions. This voice may assume any part of a song within its compass.

A mezzo-soprano voice is heavier in quality than a soprano but not so heavy as the contralto. This voice is classified more by quality than by range, but ordinarily a mezzo-soprano does not attain so high a note as a soprano and perhaps not so low as a contralto. It may be classified as intermediate between contralto and soprano.

The contralto is a deep female voice of vibrant timbre. It is fuller than the soprano, especially on low notes. Its ordinary range is:



This, like the soprano, may be slightly expanded. Occasionally we hear of the mezzo-contralto, which bears the same relation to the contralto as the mezzo-soprano bears to the soprano.

The name countertenor refers to an extremely high tenor voice of quite feminine quality. It is a male voice, but can reach a note about as high as the mezzo-contralto or that of an untrained contralto.

Tenor is the name of a part in four-part harmony.

*First tenor* is the name of the highest voice in male quartets. This voice must be able to sing easily the A-flat, second space, G-clef, (absolute pitch, though, as usually written, it is represented on the first added line above the treble clef, and the male voice will make it sound an octave lower), with ordinary training and head tones. In the falsetto this voice may even reach C, third space, G-clef.

Second tenor is the name of the part next lower than the first tenor in male quartets. This voice often goes as high as D-flat, space below the first line of the

G-clef, and as low as C, second space, F-clef.

The tenor is essentially a male voice, but at rare intervals we hear of a female tenor. The timbre is resonant, light and especially adapted to a mellow attack on high tones. It is usually smooth throughout its range, which must be at least:



but this may be expanded by practice and training.

The baritone, a male voice, is deeper than the tenor. It is also fuller than tenor and is vibrant and virile on the low notes. Its ordinary range is:



which may be expanded by training.

The bass is the lowest male voice and the lowest part in all harmonies. It is deep in quality, vibrant and virile, and has a chesty, "roaring" tone on the low notes. A trained bass may easily reach E-flat, first ledger-line below F-clef. I have noticed this low range on several occasions. The ordinary range is:



which is capable of expansion by training.

The compass of the voice here indicated for the different divisions is that required for choral singing. Soloists in these different divisions will have about two whole tones added to each extremity of what is given, if able to handle effectively the works usually written for them.

No voice and no part is denied, theoretically, a right to carry the principal air of a song. The tones of a chord may be interchanged indefinitely between the voices, provided they are in the range of the voices to which they are assigned and do not cause a faulty progression.

An accidental is a sharp, double-sharp, flat, double-flat, or natural used during the process of a composition to produce a chromatic pitch, that is, a pitch not diatonic to the governing key. Accidentals in modulatory passages may, however, in one sense, be regarded as signatures for coming keys.

In music written in the minor mode the seventh tone of the scale is chromatically raised a half-step. Thus raised, it becomes the leading tone of the minor key, the subtonic. This raised seventh in addition to the major key signature at the beginning of the composition is necessary to establish the (relative) minor key. Therefore this sharpened seventh is not an accidental but an inherent part of the minor mode. Regarded as part of the minor key signature it assists greatly in the recognition of minor scales and in the analysis of this music. This sharpened seventh of the minor looks like an accidental on the fifth of the relative major.

Any two parts of music moving in similar motion to form the interval of a fifth is what is called a "hidden fifth."

(Continued on page 64)





# THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE  
to Assist Supervisors in Securing Practical Advice and Information  
Upon Important Musical Educational Problems



## Approval for Credit

We receive THE ETUDE regularly and would like to profit by the kind service offered in your issue of June, 1931, to enlist your help in solving a difficulty which we meet in our work.

I am a teacher in this high school which is registered by the Board of Regents of New York University. As a side line and additional work I also take care of the school orchestra which counts about fifteen members. In the past years we succeeded fairly well in ensemble work, performing music in the school auditorium at our entertainment.

Yet, although I have been playing piano for quite a few years and have conducted a band and an orchestra for about six years, I am not a licensed nor a graduated music teacher. Our school also has not the faculty to give credits for any musical work.

Since the boys seriously apply themselves to this extra school activity, we would like to have this branch of studies recognized and so be able to give the pupils credits which would be helpful toward their ultimate graduation.

We shall be sincerely grateful for any suggestion, explanation and assistance which you may give to us towards the solving of this difficulty.  
—J. C., B.A.

The following facts quoted from a letter from Mr. Russell Carter, State Supervisor of Music, New York, will, we believe, answer your question.

"Approval for credit for orchestra practice is granted on the basis of the fulfillment of the time requirement and the ability of the orchestra to play in time and in tune. With the present necessary arrangements for visiting instrumental instructors in many schools, we do not consider the matter of whether or not the teacher in charge of the orchestra is the holder of a State Certificate. If the correspondent mentioned in your letter will communicate with this office the matter of approval for credit will be dealt with in due course."

The time requirement referred to above is for two periods a week; the credit for two school years is one-half unit; for four school years, one unit. The same requirement and credit is given by the New York State Education Department for choral work and for band.

HOLLIS DANN.

## Rural Music Course

Will you kindly give me an outline for the first six months of work in a course of Music Appreciation in a rural district high school?—L. S.

The first object in teaching music in a rural school is to lead the children to sing together a body of folk and worth-while songs, with sweet, pleasant tone, clear, distinct diction at suitable tempo, understanding interpretation of the meaning of the words and the mood of the melody, suggested also by the swing of the rhythm.

The choir idea, as developed by Mr. C. A. Fullerton of Iowa, furnishes the stimulus of emulation. The songs are presented on records sung in perfect tone, phrase and rhythm by fine artists. When a child can sing ten songs, he may become a member of the choir and eligible to participate in county, district and state groups of real singers from the rural school.

Music Appreciation as such should ac-

company the work in singing as an indispensable corollary. The first step is to develop the listening habit through appeal to discriminating between one selection and another, as to rhythmic significance and thought content as expressed in the melody, tempo, and so forth. Listening intently for a definite thing and teaching always by contrast and comparison, make for ear training of the finest sort.

Avoid talking too much about the music to be played; instead, permit the children to hear the music and then by adroit questioning lead them to express their own feelings.

Rhythm is of basic importance, and discovering the difference between the rhythm that says *walk or run, skip or jump, sleep or dance*, is a fascinating bit of concentration, resulting in keen interest. Does this music say soldiers marching or children playing march, or toys or elves marching? What does this selection say? Which of these pieces is soft? Which loud? Which sad? Which gay? Which sounds like water running. Which like a cradle rocking? Contracting, judging, and discriminating at every point hold the attention and develop thought power; and, in the process of drawing from the children their reactions to many fine selections, a definite purposeful listening habit is formed.

Beautiful selections may then be heard often without comment, just for the sake of getting acquainted with fine music. When the music itself has made its own appeal, there may be discussion as to its type or form, nationality, thought or mood, and so forth, always drawing from the children themselves their impressions then aiding by supplementary information and analyzing by clever suggestive questioning.

In a rural school of mixed grades, much may be done in six months of carefully planned progressive work in response to what is heard: first rhythmic response—hand-clapping the rhythm, showing with hands on desk when heard, walking, running, jumping, skipping, then showing with the feet. Meter is discovered by listening for accent. "Do you hear it in two's, three's or four's?" Then intellectual response—recognizing instruments as they are heard, finding ends of phrases, finding the episodes in a small piece of program music such as *Of a Tailor and a Bear* (MacDowell) and deciding whether a given old dance form is gay and sprightly or slow and stately.

By using a carefully selected small set of records especially prepared for this type of work, and by hearing many short excerpts of the most beautiful music, there may be presented dozens of selections rich in beauty but abounding also in opportunity for delightful spontaneous discovery of *what does the music say?*

If the teacher will fill herself with the beauties and teaching power of the real music itself, then stand aside and guide the children to finding out for themselves the message of music, delightful periods will be profitably spent and a foundation laid for a real understanding of good music. First break down the walls of diffidence by securing singing, then coöperative response to "what the music says." Third,

bring to them "beauty" in many short but lovely excerpts of fine music suitable to their environments and grades. The following suggestions for discriminating work and material for listening will be helpful:

Examples of Walk Run	<i>March of the Tin Soldiers</i> (Tchaikovsky)
Examples of Skip Jump	<i>Run, Run, Run</i> (Concone)
Examples of Sleep	<i>Happy and Light</i> (Balfe)
Examples of Dance	<i>Jumping</i> (Gurlitt)
Soldiers or Children Marching	<i>Cradle Song</i> (Schubert)
Loud or Soft	<i>Mirror Dance</i> (Gounod)
Gay or Sad	<i>Soldiers' March</i> (Schumann)
Spinning	<i>March—"Nutcracker Suite"</i> (Tchaikovsky)
Rocking*	<i>Peasant's Dance</i> (Schytte)
Slow or Fast	<i>Sweet and Low</i> (Barnby)
Quiet or Restless	<i>Elfenpiel</i> (Kjerulf)
	<i>Andantino</i> (Thomas)
	<i>Impromptu</i> (Top) (Bizet)
	<i>Rock-a-bye Baby</i> (Traditional)
	<i>March</i> (Hollaender)
	<i>Tarantelle</i> (Mendelssohn)
	<i>Serenata</i> (Moszkowski)
	<i>The Witch</i> (Tchaikovsky)
	<i>Beautiful Listening Rich with Opportunity for Discovery:</i>
<i>Narcissus</i> (Nevin)	<i>Garotte—"Mignon"</i> (Thomas)
<i>Largo</i> (Dvořák)	<i>Country Gardens</i> (Grainger)
	<i>If the work may run throughout the year, there should be added for more advanced work with upper grades:</i>
<i>To a Wild Rose</i> (MacDowell)	<i>Norwegian Bridal Procession</i> (Grieg)
<i>Morning—"Peer Gynt Suite"</i> (Grieg)	<i>In the Hall of the Mountain King</i> (Grieg)
<i>By the Waters of Minnetonka</i> (Lieurance)	<i>At the Brook</i> (Bolsdoff)
<i>The Swan</i> (Saint Saëns)	<i>William Tell Overture</i> (Rossini)
	FRANCES E. CLARK

## "Movable Do" System

I have been using the "movable do" system in my classes. The pupils, however, do not seem to grasp the essentials of this method, and make very little progress. Is there a way to make this more plain to them?—M. D.

I am in receipt of your letter stating that the children under your supervision have been distressed because of your insistence on using the "movable do" system. The confusion exists among certain musicians who are trained abroad in the use of the syllables, *do* (ut), *re*, *mi*, *fa*, *sol*, *la*, *ti* (si) for the pitches c, d, e, f, g, a, b respectively. This confusion is readily cleared up when we use numbers, 1, 2, 3, 4, 5, 6, 7, 8 for the scale or pitch names—c, d, e, f, g, a, b, c.

The use of the movable do system in school music in the United States and the tonic-sol-fa system in England and the British possessions is on the assumption that *do* is the tonic or *one* of the scale and not necessarily c, but that *do* may be d or a-flat, or any pitch that is the tonic of a major key.

Why not try singing numbers and pitch names instead of the Latin syllables that confuse the children because of their misapplied use of the Latin syllables to represent pitches instead of the degrees of the major scale? If the teachers of music and their students use the Latin syllable names

to designate fixed pitches, then it is hopeless to attempt to change the practice. It would be well to have the teachers of music use the letters a, b, c, d, e, f, g for pitch names and then no confusion would result.

I trust that my suggestion may help you to organize the teaching of instrumental music so that it will not interfere with the accepted modern school music idea that is being so successfully carried out in America.

## What Is Actually Being Done?

Will you kindly tell me just what is being done in junior high schools in regard to appreciation and theory? How is it being presented and what results are expected?  
Thank you very much.—J. L. M.

There is great interest in music appreciation in the junior high school. Several national surveys have been made, and it has been found that appreciation is stressed as follows:

1. In combination with choral periods;
2. In regular periods assigned;
3. In special club or elective periods.

The type of work carried on in general follows the idea of presenting interesting programs of the world's literature of music for the symphony orchestra, instrumental combinations, chorus and solo voices. The musical complications are observed from many approaches, including history, biography, form, type, general analysis, mood, content, art value, instrumentation, and relation to art epochs and periods of world development. The objective to be attained is to give adolescents an exploratory experience in mature music. Note books should be kept and items classified.

There is less interest in the study of Theory. Every well-planned course in music education provides a place for the confirmation and fixation of theoretical problems that occur in grades 7 and 8. All key signatures and scales in major and all forms of minor in the G and F clefs should be required. Fairly elaborate tonal and rhythmic problems should be analyzed, understood and used. Ear training and a knowledge of terminology should be required. When elective courses are offered, melody invention is generally stressed and the harmonic structure underlying such work studied, including song form. The courses should be of practical interest rather than purely theoretical or based upon the scientific elements of music. Theory and practice, harmony and melody, are the courses offered in the ninth grade of certain junior high schools.

GEORGE L. LINDSAY

## Tests and Measurements

Your "Music Supervisors' Forum" is a welcome feature of THE ETUDE MAGAZINE, and I should think that it would be a very valuable one for those who have problems to solve.

I would like to get samples of some of the outstanding tests and measurements in music. Could you tell me (through Mr. Jacob Kwalwasser), where I could obtain these?  
—D. D.

Two varieties of objective tests in music are now available, namely, psychological  
(Continued on page 62)



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Goldmark's Sakuntala Overture

(SECOND PART)

SINCE Goldmark's "Sakuntala" Overture will be an important number on the 1932 national band contest list we shall consider its interpretation with special reference to certain revisions which may advantageously be made in the band arrangement for the purpose of securing more pleasing and artistic results.

The band transcription is placed in the same key as the orchestration, and the harp and bass parts of the orchestration may be used in the band without change. A school orchestra of really symphonic proportions would need to secure the European edition of the overture as the only American edition has been slightly condensed and does not provide parts for English horn—a most essential instrument in this score—second flute, and other instruments. The bands having English horn will need to provide a part for it as it is not included in the band transcription.

## The Mood of the Opening

THE OPENING must be played as softly as possible if the intense quietude of the sacred grove is to be set forth effectively—four measures to be played with a breath. At the fifth measure the second and third clarinets join in to round out the harmonic structure, the first clarinet being added at the ninth measure.

The obligato for horn (Ex. 2) is transcribed for cornet but the softly veiled tone of the horn is far more satisfactory; and this fragment should be re-assigned to that instrument. The half-note chord, dominant ninth, in the fifth measure of Example 2 should be slightly prolonged before the resumption of the opening theme by the basses. The close, before the *Moderato assai*, should, of course, be played *diminuendo e ritardando*.

The same repression of tone should be continued as the *Moderato assai*, with the clarinets taking the melody. I think it preferable to omit the euphonium here if a sufficient number of clarinets are available. The six measures preceding letter C should be played *rubato*, a slight *accelerando* during the first three or four and a *ritardando* during the last ones.

## The Oboe Takes the Theme

FOR COLOR and contrast it is better to allot the melody which enters at this point (Ex. 5) to the oboe with the lower theme continuing *pianissimo* in the lower clarinets, the first clarinets being reserved until the eighth measure after C and entering with the flutes on the three eighth notes just before Ex. 6. Cornets should not be employed until the fourth measure after letter D. This will assure a more gradual crescendo and a more effective climax at E.

Measure three of Ex. 7 is played with a very broad *ritardando*. The modulatory passage (Ex. 8) is played *rubato*—a slight

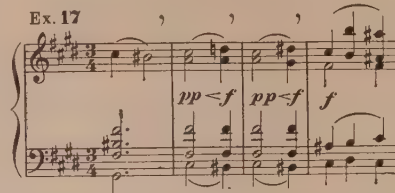
*accelerando* in the first measure and a very decided *ritardando* and *diminuendo* in the second, the last two eighth notes, *a* and *g sharp*, being especially well prolonged. Here (Ex. 9) the English horn and harp enter for the first time, and the melody should be allotted only to the English horn for the first eight measures of this *Andante assai*.

The triplet figures in the second and third clarinets should be played very delicately so as to permit the full chords in the harp to come through. In fact, these figures might well be omitted wherever the harp is used. The first clarinets join in at G and the flutes two measures later with the harp part moving in rapid arpeggios.

A considerable climax is attained at H after a crescendo, but subsides almost immediately to a *pianissimo*. There should be a momentary breath pause at the close of this measure so as to separate this phrase from the contrasted one which succeeds it. While this movement (*andante assai*) opens with phrases four measures in length, they now become irregular.

At J the first two measures should be played each with a single breath and distinctly separated. Begin each one.

Ex. 17



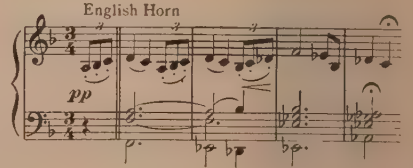
*pianissimo* and make a crescendo to a *forte*. The tempo should be slowed up somewhat and the crescendos must be nicely graduated. Where the harp is used the solo clarinet part from H to the close of this movement should be omitted.

Beginning at M the tempo and volume should be gradually increased, the tempo being whipped into a veritable fury before the final measure of Example 12. The speed should be considerably retarded later (Ex. 13) to permit the changing harmonies to make their impress, and the greater the diminution of sound attained during this sustained portion, the more impressive

will be the *ffz* chord which follows. The discord (*c* and *b flat*) and the fourth which follow will be more effective if played by bass clarinets and contra-bass clarinet, with all brasses omitted. If the string bass is employed that should be used *pizzicato*. It is a *pizzicato* effect that is desired and these low toned clarinets can simulate a *pizzicato* far more effectively than any other of the wind instruments.

To follow logically the story a cut should now be made from the following double-bar to the up beat before the double-bar preceding W:

Ex. 18



This is obligato for the English horn. The arranger allotted this fragment to the baritone, but I think that, in the absence of the English horn, a combination of oboe and alto saxophone would be better.

The theme entering one beat before W should be played by the oboe, without the assistance (*r*) of the cornet. The moving triplets, which are assigned to a combination of flute, Eb clarinet and solo Bb clarinet should be played only by flutes. If as many as four flutes are available two should be allotted to each part. The solo clarinet should enter at X. The succeeding entrances of oboe, baritone, clarinet, cornet, horn and so forth, during this section, should be carefully gauged so that good balance may be maintained.

The *accelerando* should lead into a tempo of about 144 for the agitated passage (Ex. 15) which follows. This, like many other band arrangements, was designed primarily for an incomplete band. Consequently the brass is unduly employed and should be omitted to a considerable extent in the large and complete high school bands. This will assure not only much better tonal balance but far greater tonal contrast. The cornets should here be held in abeyance until Aa (double A).

Since there is to be a resumption of the opening tempo at *Poco meno* (Ex. 16) great care must be exercised in attaining the proper breadth in the imposing *ritardando* preceding. This love duet grows in intensity until a tremendous climax (with the aid of drums, cymbals, tympani and so forth) is attained at the *fff* with a much broader tempo. This, with a very broad *ritardando* and *tenuto*, as indicated in Example 19, leads into a resumption of the hunting motive at a tempo of about 148.

(Continued on page 57)



THE TRUMPETER

By Meissonier





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



## A Five-Year-Old Music Lover

Your advice regarding what to teach and how to teach it to a little music lover, five years old, would be appreciated. The little girl has a naturally good ear, a fine sense of rhythm and a great disposition to learn. She hears the best music at home, because her mother is a skilled piano player. —J. M. C.

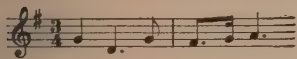
What you will especially desire to accomplish with so young a child is not so much to teach her to play the piano as to establish a fine musical taste and to lay the foundation for future development. Strive continually so to continue and increase her love for music that her music lessons and her practice will constitute a series of delightful experiences.

See that her lessons are frequent and not too long—say twenty minutes every other day. You cannot expect her to do much practice by herself, but will have to guide such practice carefully for a few months, at least. Fortunately, instruction books are now published which especially cater to the mind of the small child; and of these I particularly recommend "Music Play for Every Day" in which the imagination is stimulated by attractive features, such as poems, pictures and stories, as well as by the music itself.

Meanwhile, too, she may be taught to understand and appreciate leading factors of the best music. A bright young woman of my acquaintance successfully carried out the plan of gathering together frequently a group of small children, including two of her own, playing to them rhythmic music while they marched about and clapped their hands, also having them sing hymn and folk tunes about which she often told them little stories. For another feature of this work she used a number of white cards about 15 by 8 inches in size, on each of which she printed in large notes a fragment of an important theme from Bach, Mozart, Beethoven and the like, such as the following, from Beethoven's "Fifth Symphony"



and Schubert's "Unfinished Symphony,"



The children learned to recognize these themes, first by hearing them played, afterward by looking at the notes. Finally she played them longer passages from the symphonies or other compositions in which the themes occurred. A mother who herself plays the piano may become a valuable asset along such lines as I have mentioned!

## Fingering of the Chromatic Scale

Which are the fingers that are used to play a chromatic scale, for both right and left hands? —A. da Silva.

Perhaps the most reliable fingering is that which puts the third finger on all the black keys, the second on C and F in the right hand and on B and E in the left hand, and the thumb on all the other white keys.

A variation of this fingering which uses the fingers 1, 2, 3, 4 once in an octave in each hand is as follows:



This latter fingering is especially adapted to the performance of rapid chromatic passages in which one hand is employed at a time. When both hands play the scale in octaves, thirds or sixths the former fingering is more reliable in keeping the hands squarely together. Also, the former fingering is better for the stronger passages.

Other fingerings are occasionally suggested, especially when called for by individual short passages; but the preceding are those most generally employed.

## Auxiliary Subjects

In which order would you advise teaching harmony, counterpoint, form, composition and musical history? How advanced should a pupil be before beginning these subjects? —Mrs. O. M. W.

The fundamentals of music—notation, scales, intervals, and so forth—should be begun at the very first piano lesson. By the second year, the pupil may be introduced to simple chords, and thus proceed to the study of "keyboard harmony." Counterpoint is generally treated as a more advanced subject—although it is really developed before the science of harmony and may be reserved till the fourth or fifth year of piano study.

Form, as well as harmony, may be started early, by analyzing the structure of the musical compositions on which the pupil is at work. If a pupil shows talent and liking for the subject, he may be encouraged to invent melodies and even little pieces of his own. Let him, too, learn about each important composer whose works he takes up—the composer's dates, birthplace, environment and so forth. In these ways he will ultimately be prepared for the more systematic study of composition and music history.

Another subject which should be kept constantly in mind is ear-training which is most important of all in cultivating his musical tastes and perceptions.

## Talent Plus Practice

A teacher asks me to write a word of advice to one of her pupils. This pupil, a girl of fourteen, has evident talent but her mother is obliged to make a considerable sacrifice in order to continue her daughter's music lessons. The girl is unwilling to practice faithfully, even thirty minutes a day. The teacher says:

"I have proved to her mother that it will pay to keep on with her daughter's lessons; and each time that the matter comes up and she is about to decide to let Rosina discontinue her lessons, I say a word in time to save the day."

Here's my word to the young Miss: My dear Rosina:

Everyone, you know, likes to distinguish himself in some worthy way. From what your teacher says I am sure that you have exceptional ability in music, if you only cultivate it in the right manner. Do you not

realize that you are throwing away a great opportunity if you neglect to develop this ability? Almost any bright girl can succeed tolerably well, at least, in her school studies; but only a few have the talent to become a pianist.

But talent alone won't accomplish this result. It takes real "grit" and perseverance. Daily practice, for instance, is absolutely necessary if you want to progress; and forty-five minutes a day is the very least that you should devote to it. Try practicing an hour each day, and plan your time so that you will observe this practice period just as faithfully as you would any school duty. If you will continue this daily study, I can assure you that you will never regret it. Perhaps you in time will become a fine pianist whose playing is enjoyed not only by your friends but also by a larger public!

Yours for success,

THE ROUND TABLE.

## Scale Fingerings

I should like your criticism of the following procedure. I have been teaching all scales and arpeggios with the fingering used in the key of C, without regard to whether or not the thumb comes on a black key. These are the advantages: (1) The pupil is impressed as by no other means with the necessity of holding his hand well over the keys. (2) It does away with the false notion that the thumb must never be used on black keys. (3) Many of the cases in which the crossing is difficult have excellent stretching value. (4) For the student who does not advance far, time spent in learning scale-fingering is wasted. For the student who does advance, this furnishes the best foundation from which to proceed to velocity fingering. (5) The most important advantage, I believe, is the degree to which it assists transposition. C. I. W.

Why is it, we may ask, that the ordinary fingering for the scales has been generally adopted? Is it not because, through long experience, this fingering has been found to be the most simple and normal?

Notice that, in this way, all the sharp scales are fingered alike (with one slight exception); also that in the flat scales the fingers of the right hand fall on the same keys throughout (the fourth on B flat). Is it not decidedly simpler, for instance, in the scale of D flat to use the fingering written above the notes in the following illustration



rather than that written below?

Especially note the awkward fingering indicated by the asterisk.

As to the interesting arguments which you advance:

1. Is it necessary to take such drastic means to bring the hands over the keys? I have never found this difficult.
2. While the thumb may occasionally be used on black keys, is it wise to force it upon them, considering its shortness?
3. This crossing may be cultivated by special exercises.
4. I'm inclined to think that the regular fingering, properly presented, may be quite as easily learned.

5. This is the best argument that you present.

But in addition, let us remember that nearly all the standard piano music is constructed on the assumption that the regular scale fingering is to be used. To alter this so decidedly will require an entire reconstruction of many other accepted fingerings, and the scrapping of many fingered editions. Is this worth while? Is it not wisest to ground the pupil's work on conventional lines, and to reserve such experiments as you propose for later development?

## An Adult Beginner

I have a middle-aged lady who has never taken lessons before. I started her on John Williams' "Adult Beginner's Book," giving her special exercises for relaxation and strengthening hands and fingers. She is anxious to play acceptably, works hard and learns not too easily. Can you advise me as to materials for her. —M. P.

You are quite right in placing especial emphasis on relaxation which is often the most difficult attainment for an adult beginner. Have her begin each day's practice by a few minutes of pure technique—finger exercises, scales, and so forth.

Select for her music that is not too "babyish" and that is of real musical value. For studies, she can soon take up Burgmüller's Op. 100, which may be followed by Heller's Op. 47. Beethoven's "Sonatina in F" and his "Sonatina in G," Bach's "Little Preludes and Fugues" and Schumann's "Op. 68" will ground her in the classics, which may be supported by an occasional more modern piece of the proper grade.

## A Repertory. History Books

Please suggest how to acquire a large repertoire of the best music. What books should I read for a complete history of music and the old masters? —I. T.

For the nucleus of such a repertoire, make a list of all the worth-while pieces that you have already mastered. Then, as you learn other pieces, add them one by one to this list.

Keep the list continually on your piano rack. Number the pieces in order, and devote a part of each day's practice to reviewing and perfecting them. Systematize this procedure by practicing on the first day numbers 1, 2 and 3; on the next day numbers 2, 3 and 4, on the next numbers 3, 4 and 5, and so on, returning to the beginning when you have exhausted the list.

You may also gain a general acquaintance with other pieces by reading at sight collections of the classics, such as the sonatas of Haydn, Mozart and Beethoven, Mendelssohn's "Songs without Words," Chopin's waltzes and preludes, and the like.

Books containing a complete summary of musical development are Pratt's "History of Music" and Parry's "Development of the Art of Music." More compact are Baltzell's "History of Music" and Hamilton's "Outlines of Music History."

For more specialized study I suggest Hamilton's "Piano Music: Its Composers and Characteristics."



## Schubert and American Romance

By HARRIET B. PENNELL

LOVERS of Schubert's music who have read the novels of James Fenimore Cooper will be interested in the letter quoted in Flower's "Life of Schubert," written shortly before Schubert's death to his friend, Schober, which reads:

"Dear Schober: For eleven days I have neither eaten nor drunk anything. I am tottering from the chair to the bed and *vice versa*. Rinna (a physician) is attending me. Do be kind and help me in this desperate condition by sending me some books. I have read Cooper's 'The Last of the Mohicans,' 'The Spy,' 'The Pilot,' and 'The Settler.' In case you have any other books by this author, I beg you to leave them for me at the coffee house with Bogner's wife. My brother, who is conscientiousness itself, will certainly bring them to me—or anything else you have.

Your friend, SCHUBERT."

That the new land where Schubert was eventually to be the source of so much pleasure and inspiration should in return give him a share of its romance and charm when he stood so sadly in need of it should be gratifying to everyone who sympathizes with unrewarded genius.


## Musical Lotto

By CARLETON A. SCHEINERT

One of my little girl pupils was given a game of Lotto by an old-fashioned aunt. The game claimed all her attention as well as that of other children. In fact, she liked it so well that she wondered why she could not have a "musical" game of Lotto.

Among us we devised cards which, instead of numbers, had musical signs in the squares—sharps, flats, rests, signs of expression, and so forth. In playing it one calls out the names of the various musical signs; the others cover up the squares if what has been called is on their cards. The first having all squares covered is the winner.

The cards are made similar to the following design:

#		z	>
	>		b
p			p

This has room for eight signs—or for fifteen if all the squares are used. In filling in the squares one more figure should be used than is actually marked down. That is, using eight of the squares, select the signs from among nine, thus having one over. Eight or nine cards can thus be made, no two alike; for each one will omit a sign used on another card. The caller, of course, will have them all from which to call.

The game has not only amused the children but has made their music more interesting.

"Of course, it is easy for a one-eyed man to shine in a company of blind persons, which perhaps explains why many Americans think they have 'arrived' because they have achieved a measure of success in Europe."—FRIEDA HEMPEL.



FRANCESCO B. DE LEONE

## A New Work by a Notable American Composer

THE ETUDE takes pleasure in presenting in this issue, in the usual group of interesting and practical teaching pieces, a new composition by Francesco B. De Leone, called *Forest Flowers*. This is one part of a recent suite by Mr. De Leone, known as "The Old Portage Trail," which deals with that romantic trail in Ohio which had such historical significance in the early days of our country.

We have had the privilege of looking over thousands of recent works and realize how greatly the element of chance inspiration plays a part in all musical composition. Here Mr. De Leone has captured a truly beautiful melodic idea and written it in a form which is destined to make it a permanent part of the literature of the instrument. It is the most fascinating piece of the type we have seen since MacDowell's exquisite and justly famous *To a Wild Rose*.

Francesco B. De Leone was born at Ravenna, Ohio, July 28th, 1887. His parents are Italian by birth but were married in this country and have lived here ever since. At the age of fourteen he attended Dana's Musical Institute at Warren, Ohio, where he studied piano with Lynn B. Dana and theory with W. H. Dana. Five years later he was studying in Naples, Italy, with Cav. Raffaele Pusone, and, in 1908, composition with Cav. Camillo De Nardis. On September 16th, 1908, he married Maude Mae Sherrick.

After spending another year in Naples,

Italy, he graduated, in 1910, from the Royal Conservatory there. His operetta, "A Millionaire's Caprice," was first produced in June, 1910, at the Eldorado Theatre (Naples) by the Gravina-Fournier Opera Company.

Since 1910 Mr. De Leone has resided in Akron, Ohio, conducting a private school of music and acting as organist at the First Baptist Church there. He became Director and Professor of Music at the University of Akron in 1920, and received, in 1922, from Dana's Musical Institute the honorary degree of "A Fellow in the Art of Music."

De Leone's "Alglala" might well be called a "Buckeye Opera." The librettist, Cecil Fanning, and the composer are both natives of Ohio; "Alglala," the heroine of the story, is a descendant of an Indian tribe once resident in that State. Then, too, it had the fortune to have its first five performances within this commonwealth. It was first heard on any stage, in the Akron Armory, on May 23, 1924. The plot is based on an Indian motive in those stirring days of the "roaring forties," with its scene on the Painted Desert of Arizona.

De Leone's works—among which are many compositions for piano and voice—are marked by a spontaneous, natural flow of melody combined with ripened musicianship representative of sound modern tendencies. Many of his future compositions will become available to our readers through appearing in THE ETUDE.

## Agencies for Helping the Musician

By C. F. NAGRO

THE CHURCH as a body makes use of all its agencies for the proper coöperation of its departments. Musicians likewise should not fail to coöperate and make use of the various organizations whose purpose it is to foster and uphold all that is vital to the stabilization of musical endeavor.

The following organizations are some which are worthy of consideration by serious-minded students and teachers of music. They should take membership in one or more of these organizations or should make use of the literature and information available through them: The Music Teachers' National Association; The Music Supervisors' National Association; the National Federation of Music Clubs; The National Bureau for the Advancement of Music; The American Federation of Musicians.

There are many others functioning locally in cities and towns, such as the Philadelphia Music Teachers' Association. The music magazine should not be forgotten by the ambitious musician but should be considered as the musician's special weekly or monthly letter on musical developments as well as a means of recreation and food for thought.

The radio offers one of the most effective means for helping the cause of music of the better class if its program of activity is well-planned and well-directed.

## Boy Night

By L. G. PLATT

ALL of us who teach have pupils of the "stronger sex" who, when recital night looms in sight, grow suddenly weak!

To keep them interested in preparing work well enough to be heard in public and yet seeing that they do not develop embarrassment during the process, the "Boy Night" plan is of great assistance.

Once every three months a night is set aside for Boy Night. The boys may range in age from those in the eighth grade to those in and through high school. Each boy may be allowed to bring with him another "pal" who may be interested or curious, but girls are absolutely not allowed!

The evening may take the form of a party. First the boys are told about some of the "high spots" of harmony and fundamentals. Then they play for each other some of their popular music and sing. This may be followed by musical games, not a few of which may be clipped from THE ETUDE. As a climax to the evening the boys may pop corn or make candy.

This makes a place for boys at an age when they are not suited to "the artistic atmosphere," and would at an ordinary recital feel like the proverbial "bull in the china-shop."

## To Develop the Left Hand

By W. L. CLARK

1. Give precedence to left hand in scale practice.
2. Practice measures in which the left hand frequently repeats one note.
3. Practice simple runs with the left hand before attempting the difficult ones.
4. Play selections in which the left hand frequently participates in playing notes of the melody.
5. Occasionally, when taking up a new composition, attempt practice of the notes for the left hand before stressing those of the right.



## FASCINATING PIECES FOR THE MUSICAL HOME

Unquestionably, the finest piece of this  
Idylle type to appear since Mac Dowell's  
"To a Wild Rose." Grade 3½.

## FOREST FLOWERS

**Andante semplice** M.M. ♩ = 69

*with tenderness.*

FRANCESCO B. DE LEONE

*dolciss. p*  
*con due Ped.*  
*p*  
*espressivo*  
*dim.*  
*cresc.*  
*molto sentito ed espr.*  
*f*  
*calando*  
*pp*  
*mf*  
*p*  
*mf ma dim.*  
*con languore*  
*calando*  
**Come prima**  
*dolciss.*  
*la melodia marcato*  
*pp*  
*dim.*  
*cresc.*  
*f*  
*mf*  
*morendo*  
*pp*



# WHERE WILLOWS DROOP

## IDYLL

And the trailing willow crept  
Deeper in the tide that swept  
The leafy shallop to the shore.  
And they heard the killdeer's call,  
And afar, the waterfall.

CARLYLE DAVIS

Op. 34, No. 1

\*JAMES WHITCOMB RILEY

Grade 4

Dreamily M. M.  $\text{♩} = 120$  *p*

*mp* *hold* *mf* *pp* *retard* *fine* *louder* *dim. mp* *p* *a very little faster* *pp (soft pedal)* *p* *(release soft pedal)* *f* *slacken* *still* *f D.C.*

\*From "Rhymes of Childhood," by James Whitcomb Riley, Copyright 1890,  
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A delightfully playable piece in classic style. Grade 3½.

Allegro M. M.  $\text{♩} = 168$ 

# TOCCATINA

G. LARDELLI

*mf* *f*



5 2 1 5 4 2 5 2 4 2 3 1 3 1

*Fine* *mp*

*cresc.* *mp* *cresc.* *f*

*poco rit.* *mf a tempo*

*mf* *f*

*mp* *f*

*poco rit.* *sf* *D.C.*



# WOODLAND POEM

*THE ETUDE*

A Poldini masterpiece with that languid beauty which makes the cultured player perform it over and over again. Grade 4.

**Lento, ma non troppo**

ED. POLDINI

Op. 110, No. 3

Lento, ma non troppo  
 Op. 110, No. 3

*espr.*  
*f*  
*Più lento*  
*dolcissimo*

*p* *sempre legato*  
*poco a poco string.*  
*cresc.*  
*mf*  
*rall.*  
*dim.*  
*pp*  
*rall.*

*dolce*  
*allargando cresc.*  
*Vivo*  
*1 3 1*  
*pp* *Più lento*  
*velato*  
*string.*  
*mf*  
*f* *con pass.*  
*ff* *rall.*  
*molto*  
*Più lento*  
*mf p*

*lento*  
*Più vivo*  
*rall.*  
*dolce. pp* *molto*  
*rallent. dolciss.*  
*espr.*  
*rall.*  
*pp*

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## IN THE SILVER MOONLIGHT

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WM. WORTHINGTON

Grade 3

Moderato M. M.  138

Moderato M. M. 238

*p*

*f*

*Fine*

*agitato*

*cresc.*

*TRIO*

*mf*

*a tempo*

*cresc.*

*rit.*

*f*

*rit.*

*D.C.*

\* From here go back to the beginning of the piece.

\*From here go back to the beginning and play to *Fine*; then play *Trio*.

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## BEFORE A SHRINE

A dramatic piano composition by the well known American operatic composer.

Grade 4½.

REGINALD DE KOVEN, Op. 415, No. 1

Allegro moderato M.M. ♩ = 120

*sostenuto e ben marcato**poco cresc.**poco accel.**cresc. molto*

last time to Coda

*lunga tranquillo e sostenuto**con tutta forza allargando**stentato mf a tempo**Più animato e poco scherzando**allarg.**rall.**a tempo**cresc.**rall. e dim.**mf**rall.*

Tempo I

*poco rubato**f a tempo**p rall.**mf**cresc. e poco agitato**molto f**rall. e dim.**Lento*

D.C.

CODA

*tranquillo e sostenuto**pressando**allarg.**lunga mf**dim.**perdonarsi*



See a Master Lesson by Moritz Rosenthal  
on another page of this issue. Grade 10

MASTER WORKS  
\*  
SCHERZO

FR. CHOPIN, Op. 31

Presto M.M.  $\text{♩} = 76-84$

*sotto voce*

*ff*

*pp*

*ff*

*f*

*fz*

*pp*

*ff*

*fz*

*2*

*ff*

*p*

*ff*

*a tempo*

*poco riten.*

*con anima*

*cresc.*











This image shows a page of a musical score, likely for a piano, featuring multiple systems of staves. The notation is complex, with various musical symbols, dynamics, and fingerings. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The dynamics include *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), *ed animato* (and animated), *sempre f* (always forte), *agitato* (agitated), and *piu f* (more forte). Fingerings are indicated by numbers 1, 2, 3, 4, 5, and 8. The score is divided into systems, with each system consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. The overall style is that of a classical piano score, with a focus on technical skill and expressive performance.







Coda

*molto cresc.*

*ff*

*ff*

*poco a poco cresc.*

*Più mosso*

*stretto e cresc.*

*sempre più mosso*

*ff marcato*

*ff*

1 1







## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## COME UNTO ME, YE WEARY

WM. A. DIX

LOUIS R. DRESSLER

Andante con moto

*p* "Come un-to me, ye wea - ry, and

*mf* *rit.* *a tempo* *p*

I will give you rest." O bless-ed voice of Je - sus, which comes to hearts op - press'd. It

tells of ben - e - dic - tion, of par-don, grace, and peace, Of joy, that hath no end - ing, of

love which can-not cease.

*mp* *a tempo* *mp*

"Come un-to me, ye wand - rers, And I will give you light." O lov - ing voice of Je - sus, which



comes to cheer the night. Our hearts were filled with sad-ness, And we had lost our way, But

He has brought us glad-ness And songs at break of day. *poco rit.*

*p* "Come un-to me, ye faint-ing, And I will give you life." O cheer-ing voice of

*a tempo*

*cresc.* Je-sus, which comes to aid our strife. The foe is stern and ea-ger, The fight is fierce and

*cresc.*

*f* long; But thou hast made us might-y, And strong-er than the strong. *rall.* *slentando*

*p* *Tempo I.* "And who-so-ev-er com-eth, I will not cast him out."

*rit.* *Pa tempo*



*mf*  
O wel-come voice of Je - sus, which drives a-way our doubts, which calls us ver-y sin-ners, un-  
*mf*  
wor-thy tho' we be, Of love so free and bound-less to come, dear Lord, to Thee.  
*f allarg. rall.*  
*f allarg. rall.*

A favorite setting of a famous poem.

TREES

CARL HAHN

JOYCE KILMER\*

\* Words used by permission of the Author and the George H. Doran Co. ("Trees" and Other Poems, Copyright 1914)

*Andante*  
*p*  
I think that I shall nev-er see A po-em love-ly as a tree, A tree whose hun-gry  
*mf*  
mouth is prest A-gainst the earth's sweet flow-ing breast. I think that I shall nev-er see A po-em love-ly  
*mf*  
as a tree, A tree whose hun-gry mouth is prest A-gainst the earth's sweet flow-ing breast. A tree that  
*p grazioso*  
*p grazioso*







dim. *p* *dim.* *pp* *p* *cresc.*

dim. Gt. to Ped. off add Oboe

*pp* *dim.* Oboe off *f* *D.C.\**

B Gt. *p dolce* *mf* *dim.* *p* off Oboe *dolce* Sw. *pp* St. Diap. and Salic.

*pp* *p* *dim.* *pp*

Gt. (with Sw. diaps. and Oboe) Sw. *f* *f*

*a tempo* off Oboe *p* *p* *pp* Salicional alone

off Gt to Ped. off 8ft Ped. Sw. to Ped. off

\* From here go back to the beginning and play to A, then play B.



## NEAPOLITAN DANCE-SONG

Grade 2  $\frac{4}{4}$ .

Arr. by Henry S. Sawyer

SECONDO

P. TSCHAIKOWSKY, Op. 39, No. 18

Commodo M. M.  $\text{♩} = 108$ 

The musical score is written for piano in 2/4 time, B-flat major. It consists of eight systems of music. The first system starts with a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a mezzo-forte (mf) dynamic. The fourth system has a mezzo-forte (mf) dynamic. The fifth system has a mezzo-forte (mf) dynamic. The sixth system has a mezzo-forte (mf) dynamic. The seventh system has a forte (f) dynamic. The eighth system has a fortissimo (ff) dynamic. The score includes various musical notations such as chords, single notes, and rests.



## NEAPOLITAN DANCE-SONG

Arr. by Henry S. Sawyer

PRIMO

P. TSCHAIKOWSKY, Op. 39, No. 18

Commodo M.M. ♩ = 108

The musical score is written for piano and is divided into eight systems. Each system consists of a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Commodo M.M. ♩ = 108'. The score begins with a piano introduction marked *mp*. The main melody is characterized by rapid sixteenth-note passages and various ornaments, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 5. The dynamics range from *mp* to *ff*. The piece concludes with a final cadence.



# TWILIGHT DREAMS

The practicability of this composition is at once apparent to experienced teachers.

EDWARD A. MUELLER

Moderato con sentimento

Violin

Piano

*p*

*p*

*rit.*

*piu espress.*

*a tempo*

*mp delicato*

*pp*

*a tempo poco animato*

*molto espress.*

Più tranquillo

*p*

*p*

Tempo I

*p*

*poco a poco rall. e morendo*

*morendo*

D.S. to  $\text{Coda}$  then Coda

CODA



RING-AROUND - A - ROSY

Let us be gay, ready for play,  
Circle around on this bright summer day.  
All make a ring, merrily sing,  
Tightly together our hands will cling,  
Round and around let us whirl in the sun,  
Faster and faster a-dancing.

Grade 1.

ANN SCOTT

Moderato

1 3 1 3 2 1 2 3 4 5

mf

1 2 4 1

rit.

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THE SWING

How do you like to go up in a swing,  
Up in the air so blue?  
Oh, I do think it the pleasantest thing  
Ever a child can do!

Sing this melody in the Bass  
like a little song. Gr. II.

R. L. S.

MARION HICKMAN

In moderate waltz time M. M. ♩ = 54

4 2 3 1 4 2 2 1 5 4 3 1 5 2 4 2 3 1 4 2

1-4 1-3 1 2-1 2 2 5 2 1 1-4 1-3

5

1 2-1 2 1 5 2 5 3 1 2 3 4 2 1 3 2

3 4 1 2 5 1-4 1-3 1 2-1 2

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## BOBBY SHAFTOE'S GONE TO SEA

Grade 2.

Moderato

WILLIAM BERWALD

*p*  
*cantando*

*mp*  
*cresc.*  
*mf*  
*dim. e rit.*

*a tempo*  
*p*

*mp*

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## AN EVENING STORY

Grade 2.

SECONDO

ELLA KETTERER

Andantino

*mf dolce*  
*dim.*

*Fine a tempo*  
*rit.*  
*p*

*rit.*

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Grade 1½

## DIDDLE, DIDDLE DUMPLING, MY SON JOHN

Allegretto

WILLIAM BERWALD

*p* *mp* *mf* *p*

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## AN EVENING STORY

PRIMO

ELLA KETTERER

Andantino

*p* *rit.* *a tempo* *mf* *rit.* *b.c.*



## CONTENTMENT

WALTZ

FORDYCE HUNTER

Dexterity in close form Grade 2½

Allegretto M. M. ♩ = 69

The musical score for 'Contentment' is a waltz in 3/4 time, key of D major, composed by Fordyce Hunter. It is marked 'Allegretto M. M. ♩ = 69'. The score is written for piano and bass, with various musical notations including dynamics (mf, mp, f, cresc.), articulation (non legato), and performance instructions (Fine, D.C. al Fine). The score is divided into two systems, each with four staves. The first system includes measures 1-8, and the second system includes measures 9-16. The score concludes with a double bar line and the instruction 'D.C. al Fine'.



EDUCATIONAL NOTES  
on The Etude Music  
BY EDGAR ALDEN BARRELL

Forest Flowers, by Francesco B. DeLeone

Mr. DeLeone, who lives at Akron, Ohio, has written a large number of compositions and at least one very successful opera. The present example of his work is one of the most attractive numbers from his recently completed suite, "The Old Portage Trail." This is in two part form and the keys employed are A major and C-sharp minor. The Italian phrase *molto sentito* means "with the greatest feeling."

You will notice that when the principal theme returns, after the completion of the middle section, it is played by the left hand for four measures; then it returns to the right hand.

The charm of the themes in this piece will be felt at once. The harmonies are pleasing throughout and include many effective ninth chords and some altered chords. The directness of appeal of the themes may well be called Nevin-esque. Play with singing tone and a certain amount of *rubato*.

Where Willows Droop, by Carlyle Davis

Mr. Davis, who lives in Wyoming, Ohio, is a pianist and a composer of distinction. Probably most of you are familiar with his skillful arrangement of Ethelbert Nevin's famous song, "Mighty lak' a Rose."

The key of this piece, namely G-flat, is not a bit difficult, even if it looks so. One must simply remember the fact that C is flatted. There are no technical difficulties until one gets to the second section in which there are crossings of some extent. We urge that whatever measures from here on seem hard for you to play be practiced by themselves until mastered. The pedaling has a great deal to do with the effectiveness of this particular sketch.

Play in slow, dreamy fashion. You are all familiar with the scene which Mr. Davis is painting. It is a very lovely one, drooping willow branches by the side of a rippling brook. There is something very sleepy about the scene, and consequently you must not play in a lively fashion required for the "Anvil Chorus." Read the lines by James Whitcomb Riley which Mr. Davis has placed at the head of the piece. They are exceedingly apt.

Toccatina, by G. Lardelli

A toccata is literally a touch piece, and when we add the ending "tina" we get the diminutive form, a small composition of the same type. Pieces of this sort are always played very rapidly and very lightly. Not many are as spontaneous as to melody as this by Lardelli. Every measure is tuneful.

Notice in the section in G Major the use of a drone base. The repose gained by this device contrasts well with the lively action which has preceded.

The piece contains many little tricks of interpretation, which require careful thought. Not every pianist has the command over his hands which will enable him to play smoothly with the one and in a *staccato* style with the other. Such a method of playing is frequently needed in compositions of the type we are discussing.

Finally, play this *toccatina* with a very steady rhythm. The *rubato* style of varying the time of a piece was unknown, or virtually so, up to the beginning of the Nineteenth Century.

Woodland Poem, by Edouard Poldini

Everything that comes from the pen of this distinguished European composer is wrought with consummate skill and characterized by real poetic feeling. This short composition is no exception to the rule. In the course of only twenty-five measures it succeeds in painting a most charming picture, a scene characterized by soft, subdued colorings.

In your playing color the tone as much as possible. There are very few technical pitfalls, so that the attention can be devoted to tonal considerations and *rubato* methods of varying time. The principal climax—something which the student must always locate as soon as he is given a new composition to study—occurs in measure fifteen. Let this be a ringing climax, played as directed, *con passione*, passionately.

The decline of emotional intensity thereafter—that is known to the writers of short stories as the *dénouement* or decline of interest after the peak has been reached—must be managed with as much skill as you can command. Remember always that you are painting a picture. Play slowly and smoothly. The piece ends in a high register which in the orchestra would be extremely effective played by the muted strings.

You will notice that, fortunately, the horn calls, which are dragged into the great majority of woodland sketches, are absent in this case.

In the Silver Moonlight, by William Worthington

This is one of those exceedingly melodious numbers which contain very few complications. Almost throughout, the syncopated type of accompaniment with which we have grown so familiar is employed. Do not stress the syncopations if you would give as much character as possible to the piece. After eight measures in the key of A-flat we play another eight in the related minor key, namely F minor. Then comes a repetition of the first eight, followed by new material in the dominant key, E-flat. Finally there is a last statement of the first eight measures.

ures. Play this piece in *legato* style, imaginatively. The pedaling is not difficult and in most cases is indicated. Do not hurry the tempo at any point, except possibly in the minor section. This is a splendid piece for radio work or any recital purpose.

Before a Shrine, by Reginald DeKoven

Mr. DeKoven was one of the most illustrious American composers. His opera, "Robin Hood," was an outstanding success and it is to be regretted that performances of it are not more frequently given. His song, *O Promise Me*, has been sung at probably a million weddings and has brought tears to the eyes of practically all of the happy guests at these occasions.

It is unfortunate that many of his surpassingly good piano pieces are not more widely known. For instance, there is from his pen a series of preludes which are fine material for teaching or recital use. The present composition is very distinctive and characteristic. It is in the key of C-sharp minor, a key which has the same signature as its related major, namely E major. Although the tempo indication at the head of the piece is *Allegro moderato*, you must not play too rapidly, for that would lend a trivial character which would be altogether false.

At the end of the first section we hear the repetitions of the note E. This note is not only the third tone in the key of C-sharp minor and the first in E major but also the third in the key of C major. This being so, the key of C major for the second section is smoothly entered on, without the necessity of any modulation before hand.

Play in accordance with the many Italian directions which the composer has carefully added to his music. Italian, you know, is used by the composers of all nationalities to indicate the desired interpretation of their works, and *allegro moderato* is quite as well understood by a musician in Siberia as by one in Kalamazoo, Michigan. Certain American composers prefer to write these directions in English, which would be a logical thing to do were their music to be sold only in this and other English speaking countries.

*Perdendosi*, at the very end of the piece means "dying away, growing very much softer and slower."

Evening Star, by Wagner-MacFadyen

The supply of pieces for left hand alone is not nearly large enough, and so this arrangement of one of the loveliest bits from Richard Wagner's "Tannhäuser" is especially welcome. This is the work of the brilliant American pianist and composer, Alexander MacFadyen, some of whose compositions have recently been included in our musical supplement.

With the real student it would be a good plan for the teacher to go over the vocal score of the opera to make definite in his or her mind just where this selection occurs and the circumstances surrounding it. There are many fine books on Wagner which provide invaluable information for seekers after musical knowledge.

If you have practiced your arpeggios carefully, as given in some such book as Cooke's "Mastering the Scales and Arpeggios," you will find the arpeggio work in this number extremely simple.

It is not easy, in playing pieces in the left hand alone, always to play with perfect smoothness. Such should be your aim, however. The composition in question must end with extreme softness. Notice that the Italian word *seffiroso* is used. It means as lightly as a zephyr—and a zephyr is the faintest imaginable breeze.

Come Unto Me, Ye Weary, by Louis R. Dressler

Mr. Dressler, who resides in New York City, is well known as an editor and as a composer of many excellent sacred and secular songs. Here is a song of comfort and assurance. Notice that each stanza of its beautiful poem commences with a quotation from the Divinity. These quoted sentences should be delivered with especial emphasis and tenderness.

The easy range in this song will be appreciated by singers, as well as the fact that there are no difficult skips in the voice part.

Sing with steady rhythm and enunciate each word as plainly as you can. There are several good climactic spots in the song where you can "let out."

Trees, by Carl Hahn

One of the heroic figures during the World War was Joyce Kilmer, an American poet who was killed in action. It seems a special crime to kill a poet, for he is a messenger of a great deal of beauty to the rest of the world which is so sadly unpoetic and over practical. Of Kilmer's verse one of the most successful examples has been the short poem, "Trees." Several composers have written musical settings for this poem, with varying degrees of success. Here is an exceedingly fine setting by Carl Hahn.

In the opening lines, we would warn you against taking a breath after the word "see." The whole clause is,

"I think that I shall never see  
A poem lovely as a tree,"  
and the disastrous effect upon the meaning which would be caused by wrong breathing is obvious.  
(Continued on page 76)

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# THE SINGER'S ETUDE

Edited for January by  
MRS. JOHN FRANCIS BRINES

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



## How to Study a Song

"THE SUPREME TEST of singing" is found to be in making the song interesting through intelligent interpretation. All the technic of singing and all the singer's equipment—intellectual, cultural and spiritual—contribute to this end; but, unless correct "speech in singing" is attained, we cannot soar on "wings of song."

Though the *song* is the simplest form of composition, it makes the widest appeal in all the field of music; and "the human voice is the most personal, the most beautiful, the most natural, the most direct and eloquent means of musical expression."

Lawrence Tibbett said, in a recent interview: "Singing is about the best fun the human animal can have. It is the most intimate and direct expression of the emotions. It is a gorgeous sensation."

### The Song's the Thing

SO MUCH for the voice. Let us consider what makes a good song. *First*, it must be *sincere*, not written for cheap effect, nor for quick financial returns. *Second*, it must be well constructed, and in all musical ways it must be an *appropriate* setting and interpretation of the *story*. *Third*, it must be *simple*, though not necessarily *easy*. It must be apparently *effortless* for the composer. All these qualities will be present, if the song has "the hall-mark of *inevitability*," and the *fourth* is perhaps the prime requirement. The inevitable song has *individuality*; it is not obvious. The obvious song is in an accustomed or expected vein. It is written by a sort of formula anyone can imitate, making it easily caught, and popular for a time, among the unmusical and unthinking.

### How to Study a Song

TO START at the very beginning, look critically at the cover! What interest has it? Does it appeal to the taste? What is the title? Who the poet? Who the composer? Always associate these together. Note the key or keys in which the song is written, and its range—necessary in selecting songs suitable to the voice that will interpret them. Also note the name of the publisher—useful in ordering songs. These are primary points, but important, indeed essential to the thorough appreciation of songs, to the classifying of repertoire, and to the study of song literature.

When the song has been selected, first read the poem repeatedly aloud, and absorb its meaning. There is an amazing amount of careless reading. In reading a poem to be sung, it is not enough to get only the sense. The value of every vowel and consonant must be reckoned with. Next go over the musical setting. Then classify the song. Is it narrative—does it tell a story? Is it contemplative or atmospheric—does it suggest a mood or scene? Is it chiefly rhythmical, a non-sentimental patter-song? Is it dramatic, expressing strong emotion? Is it devotional, voicing

deep love, religious aspiration, or patriotic fervor? Is it humorous or nonsensical, with the text the thing? Is it purely musical, "bel canto," the beauty of the melody predominating? This is the starting point in interpreting a song. One must know whether a story is to be told, an atmosphere or mood to be created, or a character to be portrayed.

### The "Musician" Enters

NEXT the song is to be studied with reference to the music. Where does the song begin? Yes, right after the key and time signatures, perhaps with a rest! Analyze it from clef to close. Note both the key and time signatures; find the melodic phrases, the rhythmic pattern, which is not synonymous with the beats in the measure. Note expression marks and learn the meaning of all Italian terms of expression. Sing the notes; and note the rests! which are of equal importance with the notes, so far as the rhythmic pattern and the impressiveness of the song are concerned.

Now put the words and music together and sing the song. Sir Plunkett Greene says: "Singing is the driving in double harness of the musical phrase and the literary sentence." Listen to the accompaniment; absorb it; it is an integral part of the song. The singer cannot properly interpret a song without hearing every note of the accompaniment in the mind, and following it as absolutely as he does the voice part. The singer who can play song accompaniments, even if but fairly well, is at a great advantage. But the accompaniment and the voice part should be studied separately and combined only after the part to be sung, especially, has been mastered. Interpretation requires of the singer this equipment:

- (1) Complete and automatic breathing and control of breath.
- (2) Forward, resonant production of tone.
- (3) Clear and expressive diction.
- (4) Strong feeling for rhythm.
- (5) Ability to read music at sight.
- (6) Understanding of phrasing.
- (7) Command of tone quality, given by feeling and understanding.
- (8) Sense of atmosphere; the ability to produce for oneself and for others the setting of the story.
- (9) Appreciation of style.
- (10) Magnetism, that compelling quality of personality.

### The Singer's Rule of Three

THERE ARE no better guide posts on the road of singing than these three rules which I quote from Sir Plunkett Greene's "Interpretation in Song," a valuable and delightful book which every singer would do well to own and read.

Main Rule I. Never stop the march of a song.

Main Rule II. Sing mentally through the rests.

Main Rule III. Sing as you speak.

Rule I. The song must be taken as a whole and must march—push on—straight to its conclusion. Rhythm may be hastened or held back, phrases broadened or narrowed; but *time* and *proportion* must be kept. Do not linger over details. Do not allow the ends of phrases to encroach upon the precious time of rests! Do not retard even at the end, unless it is so marked. Sing groups of notes in strict time, and sing each note of the group! Ample breath power will be needed which includes being able to take breath *silently* at lightning speed! That is, when the breath is "spent," let go; breath will rush in with the automatic action of the muscles. Long phrasing, achieved and *revelled* in, is essential. It is a matter of courage, of will power, of confidence. It does not require abnormal breath, which is often a handicap. It requires practice.

Rule II. When does the singer begin his song? At the first note of the *accompaniment*! When does he finish? At its final note. He must preserve in unbroken continuity the mood of the song. By so doing he will hold the attention of an audience from the start—not catch it when *the voice starts*! "Singing mentally through the rests" means that the singer is in command of the entire song, knowing that the song is more than the voice part, and that he must live every note, as well as sing every word.

Rule III. "Sing as you speak"—naturally, intelligently and intelligibly. Remember about driving music and poetry in double harness. Be just to each. A good song tells its own tale. Do not over-interpret. Do not stress high moments, either sad or humorous. Do not feature a high note! Do not linger. Forward march. "If the music is correctly sung, the meaning will be manifest."

### Making the Artist

NEVER MAKE an extra syllable out of a consonant; that is, do not sound the *release* of these consonants. To do so makes another syllable which obscures the sense and holds back the song.

As tone is the medium through which we communicate our message, the voice must be brought to its highest possible purity, power and flexibility. But do not "worship big tone," nor confuse loudness with power. There is power in the finest pianissimo. Through artistic reserve and pianissimos thrilling effects are made, effects which have "excited the enthusiasm" of audiences. Sonority impresses the ear, but, unless it conveys an idea or touches the heart, its effect rapidly passes away. Even passionate expression and emotional intensity are not dependent upon loud tone. It is not "breadth of tone but breadth of vision" which makes the compelling singer. Vision means insight, imagination, inspiration, ideas.

Emotion must go hand in hand with

thought. We must feel the message of the song, in order to convey it to a listener; but emotion must be regulated by reason and by art. It is important to understand just what we mean by "singing with feeling" and how we really do this. Emotion is feeling caused by certain experiences. It depends upon the emotional nature of the individual how deep an impression experiences make upon mind and soul, and to what extent the experience can influence or affect interpretation. We must understand that the emotion is not being experienced at the time of the writing of the poetry or of the music, nor at the time of its interpretation. "The shock, the tears, the ecstasy are past." Expression is emotion recollected in tranquillity," to use the language of Wordsworth. The extent to which the hearer responds to the sung story will depend upon the vividness of the singer's "recollection," and the capacity of the listener.

### Making the Song Live

CREATING THE MOOD of the song sets the seal upon our excellence as interpreters. We must feel ourselves in the place or state indicated by the poem. By the "color" or quality of his first tone, and by his whole attitude, the singer must seek to convey to the hearer the joy or sorrow, the action or reflection he is about to express. To make this clear, let us analyze Ethelbert Nevin's perfect song, 'Twas April, an "atmospheric song,"

"'Twas April; 'twas Sunday; the day was fair,  
Yes, sunny and fair. And how happy was I!  
You wore the white dress you used to wear;  
And two little flowers were hid in your hair,  
Yes, in your hair, on that day gone by!

"We sat on the moss; it was shady and dry,  
Yes, shady and dry; we sat in the shadow;  
We looked at the leaves, we looked at the sky,  
We looked at the brook, which bubbled nearby;  
Yes, bubbled nearby, through the quiet meadow.

"A bird sang on a swinging vine,  
Yes, on the vine, and then sang not;  
I took your little white hand in mine;  
'Twas April, 'twas Sunday, 'twas warm sunshine,  
Yes, warm sunshine. Have you forgot?"

This poem is the expression of an enchanting memory. The lover looks back upon the little holiday on which "the faithful word was spoken." With exquisite artistic restraint, this direct statement is not made in the story. That the time should be Sunday, and the setting "God's great out-of-doors," is typically foreign—



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1712-1714 Chestnut St. Philadelphia, Pa.the words are James Freeman Clark's  
translation from the French.

## Impersonation

OUR OWN MENTAL SURROUND-  
INGS must be those of the lovers.  
We must feel the warmth of the April  
day that made it possible to sit on the  
moss in the shadow. We must see the  
sweet girl in her white dress and the flow-  
ers in her hair; we must note the pretty  
embarrassment suggested by the imper-  
sonal reference to brooks and birds; we  
must feel the deep ecstasy of the ineffable  
moment half expressed by "I took your  
little white hand in mine," and also the  
devotion of perhaps a lifetime contained in  
"have you forgot?"

The music to which Nevin has set this  
lovely scene has all the qualities before  
mentioned as making a good song. Seldom  
is *inevitability* so striking; which means that you cannot imagine an-  
other setting being attempted by anyone.  
Never has music more exquisitely enhanced  
the charm of a poem. The accompaniment  
is a miracle of appropriateness. The music  
is not easy; its delicacy will require skill-  
ful handling. Although there are frequent  
pauses, indicated by punctuation in the  
poem, as the singer recalls one happy ex-  
perience after another, each melodic phrase  
will nevertheless need careful legato sing-  
ing. The song has a haunting beauty  
which will require pure but not powerful  
tone, and a *not too quick tempo*. A high  
degree of technic will be required to serve  
the imagination; but neither singer nor  
hearer must be conscious of it! Feeling for  
the lilting rhythm of the song must be  
"in the blood"; so, although the speech in  
song must be clear, it must not hold back  
the march of the song.

By way of contrast, take a *bel canto*  
song. While legato singing is required  
for practically every type of vocal utter-  
ance, it is, in the song of "beautiful  
melody," the sum and substance of the in-  
terpretation itself. Whether the song be,  
like Mozart's *Alleluja*, all lovely scales

(florid music), or, like Handel's *Come  
unto Him*, a noble melody expressing re-  
ligious fervor, the phrases must be given  
with unbroken continuity of tone, sup-  
ported by ample breath power; a "suave,  
elegant, flowing style."

Every phrase must begin with a clear  
attack, having no slightest slur nor edge.  
Then the phrase should end by allowing  
the last tone to *cease to sound* and not by  
its being pushed out or broken off. In  
legato singing there must be no sliding  
from note to note; the words touch but  
do not overlap. The vowel sound must be  
sustained the full time of each note; then  
the voice must go to the heart of the next  
note, that is, to its vowel sound. The  
consonants involved will get said miracu-  
lously in passing. Tonal beauty and ease  
in breathing will also come through this  
fascinating practice.

Apply this skill in singing Schubert's  
*Im Abendroth* (*Sunset Glow*), in which  
melody is the determining factor—a melody  
of surpassing beauty and power. The  
opening chords of the four-measure pre-  
lude present the theme of beauty and calm-  
ness. The voice, in phrases of exacting  
smoothness, praises the splendor of the  
setting sun. Twice comes one measure  
of interlude, repeating the second measure  
of the prelude. This holds the spell. Two  
measures with the same haunting melodic  
pattern usher in shorter, more dramatic,  
phrases, as the singer chides himself for  
complaint and sadness. His vow to rise  
above these moods, to serene enjoyment  
of Nature's beauties, brings again mea-  
sures of noble beauty. The piano alone  
ends the song with the original haunt-  
ing melodic figure. Throughout, sus-  
tained and beautiful tone must keep per-  
fect time and proportion. The singer's  
insight must be at the service of the com-  
poser's intention. All the interpretation  
that can be given is in the song itself.

No student can study this song without  
increasing his technical resources and being  
touched and ennobled by the divine fire  
that was in Schubert.

## When the Song Needs Breath

To MAKE a breath last as long as pos-  
sible in vocalizing is good practice and  
great fun. The longer one can sing on a  
breath, the stronger will be the "auto-  
matic recoil," and the quicker one can start  
again to sing. But it is the artistic man-  
agement, not the amount of breath, which  
enables one to sing a song well.

The crucial point is in singing at the  
exact instant a comfortable breath is ready.  
But the singer can learn to know just when  
this time comes and then to respond uncon-  
sciously. He must *let go* and then sing  
again before he *thinks* a breath is ready!  
A second lost is breath wasted. The breath  
must never be caught in just when it is  
time to *sing out* a note. Breathing must  
never be audible nor seen.

In taking breath where no rest occurs,  
the time should be taken from the *note left*,  
never from the note approached.

Ex. 1 From "Twas April," Nevin

There will the dark-ness van - ish

We looked at the leaves, We  
looked at the sky - We

Here the quarter-note on B must be short-  
ened by taking probably about the time of  
a sixteenth-note from it for breathing.  
Nothing must prevent the starting of every  
new phrase serenely and on time.

To the one who understands all this and

can make it "work," singing becomes a  
glorious sensation. Long phrasing is, as  
all singers know, great fun; but it must  
be not forgotten that the length of the  
phrase is not regulated by the amount of  
breath on hand! Students sometimes say:  
"But I do not need to take a breath." To  
which there is but one answer: "Oh, but  
the song does!"

Sometimes "the tables may be turned,  
and the singer must ask the song if time  
for breath may be taken, because it is  
needed. In which case no one must know  
it. With such artists as Patti, Nordica  
and Ponselle, the audience is left quite  
unconscious that breath is necessary to  
their singing, so skillfully do they contrive  
to hide it from notice. So, in such a pas-  
sage as this, from *Allah* of Chadwick,

Ex. 2

There will the dark-ness van - ish

a short breath may be caught at either of  
the places indicated; but it must be done  
so quickly and lightly as to escape the  
hearer's ear.

The song's the thing! It claims principal  
consideration, first, last and all the time.  
The song requires the singer's sympathy  
and understanding. All the singer's talents,  
mind, voice and emotion are required, if  
what is said in singing is to be intelligible,  
beautiful and moving. Time and thought  
are necessary, to accomplish this purpose.  
Let the song give the stop signal.

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# THE ORGANIST'S ETUDE

Edited for January by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## Things the Young Organist Should Know

By FREDERIC LACEY

THE ABILITY to accompany the vocal part of the service tastefully and reverently is the most important qualification for a successful church organist. Even the student who has received good training, has conscientiously practiced, has acquainted himself with the tone color of the various classes of pipes, is possessed of good manual and pedal technique and can read music fairly well at sight finds, when suddenly called upon to accompany a service on an organ which he has not previously seen, that, in spite of all his skill, he is confronted with a serious difficulty.

If the student organist has had the advantage of assisting his organ teacher by playing the organ for the choir rehearsals, he is fortunate, for the experience gained in that capacity cannot be overestimated.

For the ritual of choir rehearsals leaves some chance for leisurely investigation. The choirmaster, to insure a perfect rendering of the music being practiced, dissects the work in question. Sections that are inadequately rendered are sung over and over until the desired effect is obtained. The various groups of voices are given collective or individual treatment. The nuances (crescendos, diminuendos and so forth) come in for their share of attention. The pronunciation and enunciation of the words are taken in hand. And, as a general rule, a very small amount of organ tone is used by the organ accompanist. But, when the services are accompanied, a very different order obtains, and this is where the tyro generally finds himself in a quandary.

### Getting the "Lay" of the Keyboard

ON GOING to a strange organ, a very important fact to be noted is the position of the various manual and pedal con-

soles, especially the Swell to Great and the Great to Pedal. Unfortunately there is no uniformity amongst organ builders as to the location of these, and the same remark applies to the combination pedals.

Assuming the organ to be a three-manual one, the swell stops and all the couplers should be on the left side of the keyboards, the swell stops in a group by themselves (the foundation stops at the bottom, the reeds above). The couplers should also be in a separate group or in a column nearest the manuals and arranged in the following order (top to bottom): Sw. 8ve, Sw. sub 8ve, Sw. to Gt., Sw. to Choir, Choir to Gt., Sw. to Pedals, Gt. to Pedals, Choir to Pedals. But they are not always found in this order. The student is advised to fix their position in his memory.

The next thing to notice is the position of the combination pedals and the swell crescendo pedal. The latter is mostly on the extreme right above the pedal board, but, if it is a "balanced" swell pedal (opened by pressing the point of the foot and closed by pressing the heel), it is generally placed in the middle, the great organ combinations being to the right, and those acting on the swell stops to the left. But, as regards the swell, there is no uniformity. In most organs the *ff* pedal is on the extreme left. The most legitimate way is swell *ff* — *p* — great *ff*.

The great stops are always on the right of the manuals. The pedal organ stops should also be on the right, beneath the great organ stops. The great combination pedals should act upon the pedal stops, but the pedal organ stops are generally found on the left side below the swell stops.

The choir organ stops are sometimes found on the left, often on the right. Their position must be borne in mind.

Another important point to notice is the

use or abuse of the Sw. to Gt. coupler. It is not advisable always to have this drawn, nor is it good to use the pedal organ throughout a hymn or anthem.

Very fine, impressive effects may be obtained, after an accompaniment on Swell or Choir without Pedal, by transferring the accompaniment to the Great organ with its soft flue stops coupled to the Swell reeds, and using with this the 16 ft. flue bourdon on the pedals, which combination may be made more effective by a judicious use of the Swell crescendo pedal. This crescendo pedal requires special attention; so many tyros keep the right foot always on it, and use it as if they were "pumping" the bellows of a reed organ, while the left foot is hopping about like a grasshopper.

In playing the melody of a hymn as a solo on a soft Reed, Clarinet or Orchestral Oboe on the Choir organ, and the accompaniment on the Swell, it is not good taste to use a swell Reed. The two classes of tone do not, as a rule, blend; and, further, the accompaniment should always be subordinate to the solo. But if the swell to Choir coupler is drawn and a soft reed is then used on Swell, the effect is different. Also when a solo is played on a loud reed, for instance, Great or Solo Trumpet, the swell reeds may be used with good effect.

### Tempering the Tone

ON ACCOMPANYING the voices, use only sufficient tone to support the singers, by no means overpowering them. A judicious use of Diapason and Flute tones always gives good results.

Exert care in the use of stopped pipes (such as Stopped Diapason, Gedackt, Bourdons, and so forth), as they have a great tendency to flatten the singers' pitch, especially with third or fourth rate choirs.

If any of the chorus (say tenors) are flat, use a bright four-foot stop (like the

principal), on another manual, playing the part thereon to help them up.

In many choirs there is a tendency to sing the words much more slowly if the music is soft. This is a very common failing and should be rectified. A very effective way of overcoming this is to play the inner parts (alto and tenor) slightly staccato, or to play the pedals staccato on a stop of 8 ft. pitch. This, as a rule, puts the time right. The tempo should be strict throughout, even at the termination of hymn or anthem, but many accompanists habitually make a *rallentando* at the last line.

The student is strongly advised to go to hear some of the best accompanists at their services, giving attention to the tone color they use and the effective way in which they terminate the choral parts of the service. This is a very important matter.

Organ accompaniment cannot be learned from books but only from constantly hearing good accompanists and from actual experience. The student must strive to parallel the emotion expressed by the words of the hymn yet always to avoid over-sentimentality. "Descriptive" organ accompaniments are fallacious. No player with any pretensions to good taste would accompany the words "and run about the city," for instance, with rapid passages on the pedal.

A charming and tasteful accompaniment to the quiet parts of the service will be found by using the 8 and 4 foot stops on the Choir organ, alternating with soft stops on the swell. For the brighter parts the use of the great organ will form an effective contrast.

Time, tune and expression are the "faith, hope and charity" of music, and their mastery the highest attainment of the reverent and sympathetic accompanist.

## How Hymns Get Their Names

By C. N. BOYD

### PART II

The first names assigned to tunes in England (Est's Psalter of 1592) were names of places, as *Kentish Tune* or *Cheshire Tune*. Ravenscroft followed (1621) with names of places, as *Bristol*, *Lincoln*, *Salisbury*; but also included *St. David*, and this may have started the popular custom of using the names of saints as names of hymn-tunes. A modern American hymnal, for a non-liturgical denomination, contains sixty-seven tunes named for saints. The English collection "Hymns, Ancient and Modern" has 101 so named, including four called *St. George*,

by different composers, three *St. Edmund*, three *St. Columba*, and three *St. Bernard*, while there are only two for *St. Cecilia*. It is quite possible that the entire catalog of saints has been canvassed to supply names for all the tunes in this category.

When a tune is written for a hymn it often happens that the composer chooses a name suggested by the thought or words of the hymn. Giardini's *Trinity*, or *Hymn to the Trinity*, was composed for "Come, Thou Almighty King." Monk's *Eventide* was written for "Abide with me." Doddridge's Christmas hymn "High let us

swell our tuneful notes" was set to an unnamed tune by Henry Lahee in 1855. Later the tune was called *Nativity*, but curiously it is now frequently used for hymns which have nothing to do with Christmas. The words "golden sheaves" in W. C. Dix's harvest hymn furnished Sullivan with the name for his tune. The history of the tune *Innocents* is vague, but perhaps the name came from the use of the tune with a hymn for Innocents' Day. Barnby's tune *The Golden Chain* was written for T. H. Gill's hymn "We come unto our father's God," which contains

the line "Unbroken be the golden chain."

Our English friends are fond of Latinizing hymn-tunes. Elvey's *Diademata* was composed for "Crown Him with many crowns," and Dykes' *Dominus regit me* for H. W. Baker's versification of the twenty-third psalm. Monk's *Vigilate* is for the burden of the hymn "Christian, seek not yet repose," and Caldbeck's *Pax Tecum* for "Peace, perfect peace." *Aurelia* was written by S. S. Wesley for "Jerusalem, the golden," but yielded to Ewings' tune (written for "For thee, O dear, dear country"), and settled down with the



hymn "The church's one foundation." Dykes' *Lux benigna*, for "Lead, kindly Light," is balanced by Peace's *Lux beata*, composed for the same hymn. Elvey's tune to Bridge's hymn "Crown Him with many crowns," is entitled *Diademata*, and Monk's tune set to Ellerton's translation "Sing Alleluia forth" is *Alleluia Perenne*—an endless Alleluia. Each stanza of Rev. John Marriott's "Thou, Whose Almighty word" ends with "Let there be light," so Dykes' tune for this hymn is *Fiat Lux*. A similar case is Barnby's *Laudes Domini* with the hymn "When morning gilds the skies." Bishop How's hymn "Soldiers of the Cross, arise," is sung in England to Myles B. Foster's tune *Crucis Milites*. This is such a common practice that a list of this kind might be indefinitely expanded.

A glorious heritage from the Scottish Psalter of 1615 is a psalm-tune there called *French Tune*, but which has not yet been found in any French books prior to that date. Ravenscroft published the tune for the first time in England in 1621, and called it *Dundy Tune*, indexing it as Scotch. The tune is still known in Scotland as *French*, in England as *Dundee* or *Norwich*, and in this country as *Dundee*. The tune referred to by Burns in his "Cotter's Saturday Night" as "*Dundee's* wild-warbling measures rise" is not the tune we call *Dundee*, but that which is entitled *Windsor* in our hymnals. This latter tune originated in England at the end of the sixteenth century, was called *Suffolk*, and is also in the Scotch Psalter of 1615, but under the name *Dundee*. This reversal of names has been confusing to many who have tried to reconcile Burns' description with the tune we know as *Dundee*.

The *Old Hundredth* tune began its career in the Genevan Psalter of 1551, probably composed by Louis Bourgeois, and set by him to Psalm 134. Ten years later it appeared in England as the tune for William Kethe's version of Psalm 100, "All people that on earth do dwell," with which it has had one of the longest unbroken associations of any of our hymns and tunes. *St. Michael*, now often assigned to Dr. Watts' version of Psalm 103, "O bless the Lord, my soul," is a still older Genevan Psalter tune. It began with Psalm 101, and came to England in 1561 with Psalm 134. Like most of its companions, this tune presently disappeared from common use, but it was brought forward again, given the name *St. Michael* in Dr. William Croft's "Psalm Tunes" of 1836, and is now in many hymnals.

Not all hymn-tunes can claim the dignity of the *Old Hundredth* or *St. Michael* throughout their entire history. In 1601 Hans Leo Hassler published a secular song which was a lover's lament. As was frequently the custom in those days, the tune passed over into church use and became associated presently with two German hymns, one of them a translation, "O Haupt voll Blut und Wunden," from an older Latin hymn. The secular origin of the tune was forgotten, and since Bach used the tune in his "St. Matthew Passion" it has been called *The Passion Choral* in its association with the English versions of the original text. Many hymn-tunes have made this transition from a

secular beginning, and a list of them would disclose some surprises. Dr. George James Webb was an English musician associated with Lowell Mason in his work in Boston a hundred years ago. On an ocean voyage Webb wrote a song to the words "Tis dawn, the lark is singing," which was published in 1837. Soon it was used as a hymn-tune, and presently became connected with Rev. George Duffield's "Stand up, stand up for Jesus," with which it is now found. At various times it has been called *Goodwin*, *Morning Light*, *Stand Up*, and *Webb*.

Most of the hymn-tunes attributed to the great composers (and sometimes named for them, as *Beethoven*, *Haydn*, *Mozart* and *Schubert*) were never composed as hymn-tunes. They are merely melodies from larger works, often secular, and have been made over into hymn-tunes by presumably well-meaning persons who felt that the supply of hymn-tunes needed replenishment at the expense of other music. One composer's name is largely perpetuated by its use in *Pleyel's Hymn*. It is a theme from a string quartet by I. J. Pleyel (1757-1831).

The tune associated with the Christmas hymn "O come, all ye faithful," is now generally referred to as *Adeste, fideles*, from the first words of the Latin version, but it has often been published as the *Portuguese Hymn* because it gained some prominence as used in the Portuguese Chapel in London. Another famous tune for Christmas is *Stockport*, composed for the hymn "Christians, awake, salute the happy morn," by John Wainwright and first sung in Stockport Parish church (where he was organist) on Christmas Day of 1570. First printed without a name, it has variously been called *Mottram*, *Mottram*, *Yorkshire*, *Dorchester*, *Wolworth*, *Walworth*, and *Christmas Hymn*.

Some tunes have been called by curious names, perhaps for some sufficiently good reason not as yet explained. Sir John Stainer named one of his tunes *Jaazaniah*, William H. Havergal had *Zaanaim* and *Zohleth*, E. J. Hopkins wrote one called *Nupaku*. But the tunes with the strange names are most easily found in the American books of eighty to one hundred years ago—the sort of books that combined under one cover hymn-tunes, anthems, and singing-school material. Here is a list of actual hymn-tune names, compiled from a half dozen such books: *Celestial Rest*, *Lozina*, *Furlony*, *Zillah*, *Zalamea*, *Zelia*, *Abo*, *Cyllene*, *Ioni*, *Micajah*, *Luz*, *Nimrim*, *Bein*, *Deuvoir*, *Hyrcaus*, *Aar*, *Bro*, *Zameh*, *Guava*, *Ilyd*, *Katinka*, *Marguedoc*, *Nyssa*, *Ola*, *Ooral*, *Yono*, *Yreka*, *Peleg*, *Zemira*, *Zuara*, *Cassiopea*, *Chimborazo*, *Umago*, *Zell*, *Zion Dreary*, *Eo*, *Iosco*, *Ulea*, *Zebah Zong*, and *Zwein*. One is led to wonder what dictionaries or geographies furnished such a list.

Perhaps the reader will wonder why so many of the hymns and hymn-tunes mentioned are not of later date. The choice has been made principally from those tunes which are in use by various denominations and so are sung by the largest number of people. If some worshipers may become more interested in the hymnals, through a chance word on the names of the tunes, the object of these notes will be attained.

"To be broad-minded, tolerant of the opinion of others even when these do not agree with my own and of the actions of others even when these are incomprehensible to me. To scorn idle gossip. To be clear-headed but warm-hearted, thoughtful always, especially in dealing with other people. To be sincerely friendly in my attitude toward all men and to greet all with a smile. To enjoy life, but never to seek my own pleasure at the expense of another's pain. To foresee possible future outcomes of words or acts of mine, and to regulate my words and acts in accordance with their possible effect upon myself or upon others at some future time. To be courageous enough to stand by the minority in situations where the crowd is clearly in the wrong. And in general so to conduct myself that my presence here upon earth shall be helpful in increasing the sum total of human happiness rather than otherwise. This is my ideal of the good life."—KARL W. GEHRKENS.



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# Choirmaster's Guide

FOR THE MONTH OF MARCH, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	<b>PRELUDE</b> Organ: Romance .....Svendsen  <b>ANTHEMS</b> (a) Make a Joyful Noise.....Simpser (b) O Praise the Lord.....Wooler  <b>OFFERTORY</b> Blessed is the Man.....Hosmer (Duet)  <b>POSTLUDE</b> Organ: March .....Wagner	<b>PRELUDE</b> Organ: The Shepherd Boy.....Marks  <b>ANTHEMS</b> (a) Judge Me, O God.....Neidlinger (b) More Love to Thee.....Wolcott  <b>OFFERTORY</b> Companionship .....Forman (Alto Solo)  <b>POSTLUDE</b> Organ: Unfold, Ye Portals Everlasting .....Gounod
	<b>PRELUDE</b> Organ: Solitude .....Godard  <b>ANTHEMS</b> (a) The King Shall Joy in Thy Strength .....Baines (b) The Lord Brings Back His Own .....Galbraith  <b>OFFERTORY</b> His Love .....Wooler (Soprano)  <b>POSTLUDE</b> Organ: March .....Schumann	<b>PRELUDE</b> Organ: Berceuse .....Harris  <b>ANTHEMS</b> (a) The World's Prayer.....Cadman (b) O Praise the Lord.....Stults  <b>OFFERTORY</b> Come, Jesus, Redeemer.....Hammond (Duet)  <b>POSTLUDE</b> Organ: Abendlied .....Schumann
	<b>PRELUDE</b> Organ: Romance .....Lalo  <b>ANTHEMS</b> (a) O Come and Mourn.....Barnes (b) God So Loved the World.....Marks  <b>OFFERTORY</b> Acquaint Now Thyself With God (Baritone Solo) .....Riker  <b>POSTLUDE</b> Organ: Entree du Cortege.....Barrell	<b>PRELUDE</b> Organ: Offertoire in F.....Wely  <b>ANTHEMS</b> (a) Saviour, Again to Thy Dear Name .....Ambrose (b) Onward Christian Soldiers .....MacDougall  <b>OFFERTORY</b> Father of Life .....Galbraith (Soprano Solo)  <b>POSTLUDE</b> Organ: There is a Green Hill Far Away .....Gounod-Barnes
	<b>PRELUDE</b> Organ: Grand Chorus in C...Maitland  <b>ANTHEMS</b> (a) Christ is Risen.....Oetting (b) King All Glorious.....Stults  <b>OFFERTORY</b> Come, See the Place Where Jesus Lay .....Ambrose (Tenor Solo)  <b>POSTLUDE</b> Organ: March in A.....Barnes	<b>PRELUDE</b> Organ: Thanks Be to God .....Mendelssohn  <b>ANTHEMS</b> (a) The Omnipotence .....Schubert (b) Ring, Easter Bells .....Baines  <b>OFFERTORY</b> Canzonetta from the D Major Concerto .....Tchaikowsky (Violin with Organ or Piano Accompaniment)  <b>POSTLUDE</b> Organ: Postlude .....Heller-Mansfield

Anyone interested in any of these works may secure them for examination upon request.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please suggest the best registration for the "Bridal Chorus" from Lohengrin, for a two manual organ including the following stops:

Swell Organ—Viola Diapason, Lieblich Gedackt, Salicional, Oboe Gamba, Flute Traverso 4'.  
Great Organ—Dulciana, Melodia, Open Diapason, Flute d'Amour 4', Principal 4'.  
Pedal Organ—Bourdon 16', Flute Dolce.  
Also suggest stops to accompany a full soprano voice using the hymn "Love Everlasting" as a bridal solo.—F. N. S.

A. You do not state what arrangement of the Bridal Chorus you are using. Assuming that it is the one by Preston Ware Orem, we suggest the following registration:

Swell Organ—Viola Diapason, Lieblich Gedackt, Salicional, Oboe Gamba and Flute 4'.  
Great Organ—Melodia.

Pedal Organ—Bourdon 16'—Swell to Pedal. At the end of measure 4 take off Oboe Gamba, and perhaps Viola Diapason, and continue playing on the Swell Organ (as a substitute for Choir Organ suggested). In measures 20 and 24 play the right hand only, on the Great, returning that hand to the Swell Organ in measures 23 and 27. While playing measure 26 add Swell to Great coupler. Beginning with the second eighth note in measure 28 play left hand on the Great Organ. In measure 37 return the left hand to the Swell Organ. In measure 44, during the rest in left hand part, take off Swell to Great coupler. In measures 46 and 48 to 52 use Great Organ where Choir is specified. In measures 53 and 55 use Swell Organ instead of Great. From measures 56 to 68 use manuals as indicated, substituting Great Organ for Choir. During measure 66 add Swell to Great coupler, transferring left hand to the Great Organ on the second eighth note in measure 68. Return left hand to Swell Organ in measure 77 as indicated. At a convenient place after end of measure 76 take off Swell to Great coupler. In measure 84 play left hand on the Great Organ. In measures 85 and 87 play both hands on the Swell Organ. In measures 86 and 88 play sixteenth notes on Great Organ. From measures 89 to the end, substitute Great Organ for Choir and use manuals as indicated. For last four measures use Swell Salicional with Tremulant. We are not familiar with the hymn you mention, but, if an ordinary four-part hymn tune, we suggest eight and four feet stops sufficient to support the singer.

Q. I am told by organists and an organ builder here in Canada that the Unda Maris is a two rank stop. In specifications given in an American Journal I see it listed as having 61 pipes, sometimes 73 pipes. Is it a two rank or a one rank stop, and is it more expensive than other stops?—F. J. T.

A. The Unda Maris requires two sets of pipes, which may be included as one stop of two sets of pipes, or as a single set of pipes undulating with another appropriate stop included in the specification. If the two sets are included in one stop the expense naturally is greater than if only a single set is necessary, used with a set already provided for in the specification. The actual cost of each set of Unda Maris pipes would not be greater than that of other 8' open pipes. The disadvantage of having the stop appear with two sets of pipes is that the "in tune" rank cannot be played alone, as is possible where the sets of pipes represent individual stops.

Q. I have heard that there is a way for churches to secure financial aid in buying an organ. Is there such a fund available for deservng churches? If so, can you tell me where I might learn more about it, how much the church must contribute and so forth?

A. There did exist at one time a Carnegie Fund for assisting churches in procuring pipe organs. This fund was diverted to other purposes during the late war and has not been restored.

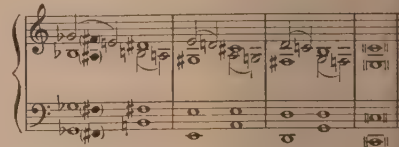
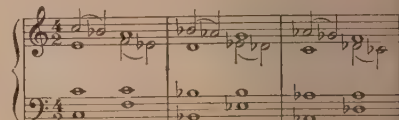
Q. (1) When playing a reed organ for accompanying singing in Sunday School what stops should be used? Will you please tell me how to use the stops and what effect they have on the music? (2) When accompanying choruses in an evangelistic service, how can the best find the key in which the piece is being sung? I find it hard to pick up the key. Can you give me any help in this matter or can you suggest a book for this purpose? (3) I have some pieces written for a male quartet. How can they be changed into the original, with four part harmony, soprano, alto, tenor, and bass? Which is the melody or soprano part?—D. D.

A. (1) Your question does not include enough information for a very definite answer. You do not give a list of the stops included in the organ you play. However, we shall give you some information along general lines.

Stops marked 8' are of normal pitch, and should be used as a foundation tone. Stops of 4' pitch speak one octave higher than normal pitch and add brilliancy to the tonal effect. Stops of 16' speak one octave lower than normal pitch. Vox Humana in the reed organ is usually a tremulant producing an undulation or wave on the tone of the stop being used. (2) We presume your question to indicate that the chorus starts singing without the playing of the organ, and that you are supposed to find the key in which they are singing and add the organ as an accompaniment. This is an exceedingly inartistic and unnecessary practice which should be discontinued. If it is necessary for any reason to begin without the organ the number should continue in that way. Unless you have "absolute pitch" you are not likely to find at once the right key. "Absolute pitch" is a born acquisition, though by use of ear tests you may acquire a certain amount of facility in this direction. Have some one play single notes, you trying to name them without previous knowledge as to their identity. This will likely not produce the accuracy of "absolute pitch" but may be a help. (3) To arrange your male quartets for mixed voices will necessitate usually, first of all, a change of key. In male quartets the melody is usually sung by the first tenor part which corresponds to the soprano part in mixed quartets. This, however, is not always true, since the melody might appear in some other than the first tenor part.

Q. My problem is Modulation. On account of my husband's prolonged unemployment, I find I must get a position as church organist, and fortunately I have been offered one in a large church. But I am almost afraid to take it because of my ignorance of this one subject. Formerly I managed to play my Preludes and so forth so that the key would "fit" into the music following. Can you tell me some "emergency trick" that I can use for the time being—any rule or simple formula—until I can arrange to study the subject?—R. M. C.

A. We see no reason why you should not accept the position. If you know the key of the number following your prelude you can arrange your modulation in advance, writing it out if necessary. A very simple though "make-shift" method is to make the round of the keys through the dominant seventh chord of the new key, thus:



As you will readily see this covers the entire circle of the major keys, and you can begin at any point (the key in which you are playing) and go to any other point (new key) making it major or minor by using major or minor third of the new key. We would, however, strongly recommend that you study the article "Short cuts to modulation" appearing in the November, 1929, number of THE ETUDE, and a very inexpensive little book, "Manual of Modulation," by Dr. Preston Ware Orem, which can be secured from the publishers of THE ETUDE for forty cents.

Q. I have played the organ for church, and have enjoyed the work so much that I wish to give more study to the instrument, possibly with the idea of eventually devoting most of my time to it. Can you suggest any branch of the organ field which is likely to develop in the future, so as to make room for more musicians than are now employed?—R. R. H.

A. The future of organ-playing from present indications seems to lie in church and concert work—and some feature work in the theatre. Later organ-playing, as you are probably aware, has been very largely curtailed and seems to be confined at this time largely to feature playing. Of course there is also the teaching field for additional activities for the professional organist.

Q. (1) What books do you recommend for a beginner on the organ without a teacher? (2) What is meant by "augmentation" when applied to the pedal organ?

(3) What would be the cost of a good set of 2' Piccolo pipes, if bought from some reliable organ builder?

(Continued on page 64)



"Is little Tommy making progress in his music lessons?"  
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## A Bonus for Music Pupils

By ALBERTA STOYER

MANUFACTURERS and bankers give a bonus to faithful workers. Why should not music teachers do the same with their regular pupils, especially the younger ones. To pupils taking a certain number of lessons without missing or being tardy and having a lesson average of ninety-five per cent the teacher may give a book or sheet of music free of charge. The number of lessons may vary from five to fifteen. Too short a period will prove costly to the teacher and too long a period tiresome to the pupils. This plan interests the parent as well as the pupils. They want to keep down the music bill, and the ninety-five per cent insures their seeing that the practicing is done. The plan pays well because the price of one missed lesson would buy several pieces of music. Besides, regular lessons produce better players.

"Music is, for certain among us, more than a pleasure; it is a necessity."  
—ROMAIN ROLLAND

## BAND AND ORCHESTRA DEPARTMENT

(Continued from page 24)

Ex. 19

An *accelerando* should lead into the greatly increased speed at the *Allegro vivace* which should be taken one beat in a measure. Much better balance and

more solidity will be attained if (after *Ad*) the solo clarinet part will be changed to conform to Example 20 instead of as written:

Ex. 20

"Sakuntala" is one of the finest overtures in symphonic literature and will require a considerable degree of artistic ability upon the part of the conductor to insure a proper interpretation of it. It is readily adaptable to band performance and, with proper revision, can be made quite as satisfactory by a complete concert band as by the symphony orchestra. It will repay intensive study made by any school band or orchestra.

## A Legacy from Pan

(Continued from page 16)

often heard; but it shows the master at his best in scoring for reeds and strings in combination."

**The Buffoon of the Orchestra**  
**T**HE ADAPTABILITY of the bassoon for humorous or comic effect is nowhere better shown than by Mendelssohn in his ever fresh "Midsummer Night's Dream" music. Here two bassoons fairly dance about in imitation of the antics of the clowns while the braying of *Bottom* is made evident in a comic and laughable manner. Mendelssohn's thorough knowledge of the instrument is shown also in the "Scotch" and "Italian" symphonies and in "Ruy Blas." Green writing on Mendelssohn's use of the bassoon says, "Nowhere in all the realm of music can be found more impressive majesty, solemnity and power than that displayed in his treatment of the bassoon in the opening phrases of the *Pilgrims' March*. Finally may be mentioned the beautiful delicate duet with the oboe in the introduction of the *Hymn of Praise*.

In opera, von Weber, Cherubini, Rossini, Auber, Meyerbeer and the modern composers we can only mention for their fondness for the bassoon.

Allusion has been made to Wagner's employment of the bassoon in his "Der Ring des Nibelungen." In all of his operas he made prodigal use of it—as we might expect—with every possible combination.

**Encouragement from Royalty**  
**F**REDERICK the Great, who was more than an amateur composer and musician,

by royal command in 1763 brought about form, shape and cohesion in military bands. This naturally had a great effect on the development of the wood family instruments, the oboe, bassoon and clarinet.

Napoleon also, in his encouragement and development of military music, did much to bring into prominence these instruments. It is odd when we remember the rustic scenes and dances of old English life that that people has contributed nothing of importance or influence in the development of wood instruments. We must look almost altogether to the Continent for such improvements as have taken place.

So wonderful has been the development and so widespread the recognition of the possibilities of the bassoon, with its many endearing qualities of tone and expression, that today we find ourselves listening expectant at an orchestra concert to ascertain whether or not the noble descendant of the "Pipes O' Pan" is present to call to us with its rich, mellow and appealing voice.

### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. What are the members of the woodwind "family"?
2. Give a brief description of the bassoon?
3. Who first gave the bassoon its rightful place in the orchestra?
4. For what kind of writing did Bach employ the bassoon?
5. How did Mendelssohn show his knowledge of the bassoon's good qualities?

## Develop Creative Ability

By W. B. BAILEY

CHILDREN are by nature rhythmical and creative. This native ability teachers and parents should unite in developing.

As the child develops language ability he begins to talk or "coo" in a singing voice, that is, if his feeble attempts are received with appreciation. This is musical creation and should be encouraged.

Every child loves to make little songs about his pets. Show him how to play

these on the piano and how to make them longer and better. Then you have created an incentive toward and added an interest to his musical education. You will have partially solved the practice hour difficulty. He will be more willing to learn the technique of the instrument if he sees he may thereby be better able to express his own personal ideas.



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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## Owning a High Priced Violin

OWNING a high priced violin is a rather expensive proposition. Let us consider the case of the most expensive of all, the violins of Antonius Stradivarius and Joseph Guarnerius. These violins, if good specimens of the best period of these makers and if in a fine state of preservation, command at least \$25,000 each, in the present state of the violin market. Occasionally, one can be obtained for somewhat less, at a sacrifice price. These violins are considered the world's best, and there is always a customer waiting for one when it comes on the market.

If a collector of violins has \$25,000 capital tied up in one of these violins, it is costing him, at six per cent interest, \$1,500 a year for the privilege of owning it. In addition to this, if he is wise, he will find that it is not safe to leave a violin of such value uninsured and will carry insurance against fire, storm, breakage, theft and all other perils. Insurance of this kind on a violin is quite high and contributes considerable to the cost of owning it. Every little while we read of one of these valuable violins being stolen, burned up or badly damaged.

In addition to this the violin will not last forever. Like everything made by the hand of man, it will wear out in time, so that there will be depreciation and obsolescence to consider. Repairs on valuable old violins are very expensive, as it is only safe to entrust them to a repair artist of the first class. In one instance a cello which was much damaged in a street car accident in Chicago was repaired and restored at the cost of almost \$300.

Counting everything, interest on the investment, insurance of all kinds, repairing, obsolescence and so forth, the cost of owning a \$25,000 violin runs close to \$2000 a year, one costing \$12,500, \$1000 and so on

down the line to the cheaper instruments. Many a man is supporting a family on less.

### Desired of Every Virtuoso

NOTWITHSTANDING the high carrying charges, it is easier to sell a first rate Stradivarius or Guarnerius than a cheaper instrument. Nearly every concert violinist, every member of a concert string quartet or trio, many symphony orchestra violinists, amateurs and collectors never rest until they can get hold of a violin made by one of the famous makers and costing in the thousands. Every sacrifice is made to obtain the money to buy one of these instruments. Practically all the famous violinists of musical history have used genuine Cremona violins for their concert work. It is often a case in which one of these violinists buys a famous old violin costing a small fortune, when a far cheaper instrument would answer.

There is a reason for this—in fact, several reasons. In the first place it is an inspiration for a violinist to play on an instrument which has been fashioned by the hand of Stradivarius, Guarnerius, Amati or one of the other great makers of the world. The player who uses such an instrument knows that the finest tone possible of human expression is imprisoned in one of these instruments and that it is his privilege to set it free. He therefore uses his utmost endeavors to make his musical abilities equal to the task to be accomplished.

He knows that he is playing on an instrument such as was used by Paganini, Sarasate, Wieniawski, Joachim. He knows also that, if his technical and expressional abilities are sufficiently great, he may produce tones equal to theirs. For is he not playing on a violin of equal tone quality?

Then there is a distinct financial gain in owning and playing on a really great violin. Such a violin has in managerial parlance "box office value." The concert violinist who uses a Stradivarius or Guarnerius in his concerts acquires a higher rank in the opinion of the public. Some people attend his concerts principally to hear his violin, and the entire audience gets an added thrill from the knowledge that they are listening to a great Cremona instrument. To a prominent concert violinist the advertising value of a famous violin is worth much more than the expense involved in owning it.

### From a Business Standpoint

IT IS AN asset to a symphony orchestra violinist, also, to own a valuable violin, as the director of one of the great orchestras is more likely to give him an engagement. An orchestra director is anxious to have as many fine instruments as possible in his orchestra. Some leaders insist on having the string instruments in their orchestras as nearly as possible similar to each other in tone color and quality. Most of the members of the great string quartets of the world play on Cremona instruments, or instruments as nearly as possible approaching the Cremona tone quality. The tone of the string instruments in orchestras and quartets should be homogeneous in order to give the best effect.

A great violin teacher also finds it an asset in his business to own a famous violin. Pupils enjoy listening to the tones of such a violin, and the teacher acquires an added standing in their eyes. The fame of the violin is added to that of the teacher.

A rare old violin has also an investment value. The value of such violins has been

rapidly increasing during the past forty or fifty years. A certain violin teacher bought a Carlo Bergonzi violin in Berlin about forty-five years ago for \$800. This violin would now be worth \$10,000, and the buyer has had the pleasure of playing on it all these years. I know of another case in which a Stradivarius was purchased in Europe from a bankrupt nobleman for \$2,500 a little over forty years ago. This violin is worth fully \$25,000 now. The "King Joseph" Guarnerius sold for \$12,000 a little over twenty years ago. It is now worth probably \$30,000. Many other examples could be named of Cremona instruments having had a tremendous increase in value.

### Speculative Value

CREMONA violins have an investment and a speculative value. Many people invest their surplus funds in diamonds. In the same way many violinists and collectors buy valuable old instruments for investment, especially if they can use such instruments to advantage in their professional work.

We thus see that all the high carrying costs of owning a valuable violin are by no means lost. The owner of such a violin has, first, to consider its investment value. This seems to be increasing all the time and many authorities think that this increase will continue indefinitely, at least until the price of a good Stradivarius reaches \$100,000. A second item of importance is the advertising value to the owner of a violin made by one of the great masters. Third, there is the satisfaction of owning a great work of art. Fourth, there is the pleasure and artistic advantage of playing on a violin possessing a tone quality which the musical world considers ideal.

## Something New in Scales

By EDITH L. WINN

EVERY teacher has definite ideas about scales and the cultivation of tone, technic and pitch through scales. In many of the methods used today, especially those of older composers or arrangers of material, the scales are included in the exercise books. In Wohlfahrt, Hohmann, Eichberg, Dancla, de Beriot, and other methods are found the scales, with exercises following them, for the training of the pupil. For the young pupil there are the Blumenstengel scales, in two books, the first book for the cultivation of fluency and the second book for position work.

Advanced pupils do not like to play

scales to the teacher, as the time consumed must be subtracted from the other work assigned. But certainly the advanced pupil should play scales daily from a half hour to an hour. He may use the scales of Schradieck, varied by the arpeggio book. Or he may use the "Tone Studies" by Carl Halir. The scales of Carl Markees, of the Berlin Hochschule, are very good.

A recent book of scales by Stoessel is used successfully by many teachers, also another new book by Brown, which does not differ from the other books in any particular way. A book of "Technical Studies" by the writer (Book 1) may be used to teach the scales with varied bow-

ing. Some prefer the Sevcik scales to any; it is all a matter of choice.

### Scales From Memory

WHATEVER books have been used, the teacher should ask the pupil to play the scales from memory and to explain the structure of them, that is, to point out the whole and half steps. The scales should be written on the blackboard by the pupil. Also the circle of keys should be understood.

Private teachers cannot go into details about musical knowledge, solfeggio, musical form and so forth because there is not time. But there are good little books

like that of Miss Currie which have lists of questions that pupils should answer after a few class lessons. The study of an instrument and the study of the structure of music are two different though kindred subjects. The wise teacher will suggest class lessons in related branches.

In playing the scales according to the Capet system (as used by Capet in Paris) one begins the scale of B-flat major in the second position, passing to the fourth on the A string, thence to the sixth and eighth. In the ascending scale the first finger is used to make the shift. In coming back a change is made from one to three, first on E string then on A



string, thus bringing one into the second position where one remains. This method of playing the scale is very useful to the solo as well as to the orchestra player. There is hardly a better way. One starts the scale of C in the second position, the scale of D in the third position and the scale of E flat in the fourth position.

*Scales in Thirds*

SCALES in thirds are also necessary. Perhaps the best examples for very young players are found in the book by Laoureux. The pupils can practice these for a long time with profit. Then come the Halir scales which require a swift change from the first to the second position, key of C, continuing thus until the E string is reached. Here one plays from first to third position, thence to fifth.

The scales as played must be legato. Staccato scales may be practiced with the use of "Technical Exercises I" (by the writer). It is often declared that no

one can possibly be self-taught. That may be to a certain extent true, but one can by careful daily practice of scales acquire a fluent technic and make real progress. Exercises used by Ostrovsky, in London, and by representatives of the Capet school, in Paris, are without their equal for daily drill.

Violin art today demands a different kind of technic from that required in the time of Rode and Viotti. The modern intervals are not violinistic, as we regard them, for instance in the Tchaikovsky or Glazounov concertos. The kind of technic required for a Mozart concerto is far different from that required in the Fauré Sonata. Again, the skilled orchestra player is confronted with position changes and chord formations that appall him. His solution is to practice the passages in question and then to work daily on all kinds of methods of playing scales. It is safe to say that modern technic requires a wholly new conception of violin art.

Putting the "Spring" in Spring Bow

By JOSEF SUTER

THE FIRST thing to realize is that the bow, and not the performer, does the springing. So, obviously, the first study is that of acquiring the easy control of a small, rapid uniform stroke in the middle of the bow. It is a serious mistake to attempt two things at once. Therefore at first the springing should be avoided. Indeed an effect should be striven for which contains not the slightest suggestion of a spring. *Tone, uniformity and ease* should be sought. These naturally necessitate a little pressure and the hair flat on the string, a perfectly lateral rhythmic motion, and a muscular development that can be attained only by much careful and patient application. There should be no strain for speed. Practice should always be at a comfortably fast tempo, the hand only being used while the arm remains quiet though supple. The knuckles of the hand should not be prominent but rather flat and the middle joints of the fingers well bent. No attempt should be made to coax the bow into springing until this stroke is thoroughly matured. At this stage of progress, if the bow's natural

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## Ten Commandments for Serious Violinists

By JOSEPH J. WILBERSCHIED

I. When you practice, keep your mind entirely concentrated on what you are doing. Practice without concentration is worthless.

II. Practice difficult passages alone and slowly, increasing the tempo by degrees. Play the passages correctly several times in each tempo.

III. Never practice up to tempo. Fast practice is usually careless practice and a waste of time.

IV. Strive for perfection in whatever you study. Try to be your own most severe critic.

V. Think of the principles of your art. Strive to learn and understand them. The law of cause and effect applies to violin playing as well as to everything else.

VI. Be willing to play pieces you are capable of playing well. Do not insist on playing compositions considerably in advance of your technical capacity.

VII. Try to be a musician always. Ob-

serve and follow all dynamic and tempo signs. Advanced students should express to some extent their own individuality when possible, subject, of course, to the criticism of a mature musician.

VIII. Be analytical. If your tone is rough, for example, the reason may be either that you are manipulating the bow incorrectly or else that the violin itself is in some way at fault. But no matter what the difficulty may be, investigate and correct the failing.

IX. Form good habits of health and living; remember you can express in your playing only that which you are and have within you.

X. Do not be impatient. What if the road to accomplishment be long and hard? Always reflect when you hear a great artist, that his playing did not attain its present perfection and beauty in a day. Rather it is the result, or, if you will, the flower of a plant of many years' growth in self-sacrificing study and right living.

## Children of Fate

By SAM G. ARTELT

THE relation of Schubert to Goethe is essentially tragic. Poor Schubert sent his settings of Goethe's poems to Weimar, with the hope of gaining the recognition of the man who was looked upon as the greatest living German. Goethe, although he was not too old to fall in love, was too thoughtless to write to the young musician who has since done more to perpetuate the fame of Goethe than any other man.

In a very notable new book, "Schubert's Songs," by Richard Capell (E. P. Dutton and Company), the writer pictures the relationship with unusual vigor:

"Schubert and Goethe should have met, if only for picturesqueness' sake. Goethe was very nearly a prince, Schubert very nearly a beggar. The gods had showered on Goethe every gift of understanding and expression, not to speak of person and fortune. Schubert was almost grotesque. There were days when he went hungry, and he died of typhus—the disease of the unwashed. Schubert never even dreamed of most of the worlds in which Goethe's spirit roamed. Yet it is not certain that Goethe is everywhere even an equal partner with Schubert; for there are probably, outside Germany, numbers of persons who have counted *Geheimes* and *Heidenröslein* as lifelong friends, without once asking who the poet was.

"If Schubert and Goethe did not meet in the flesh, in perpetuity the two go on arm in arm, and picturesqueness is not lacking. What is so much to be appreciated in Goethe, especially when we come upon him after all the little girlish poets, is that he had sensibility, no man more, and at the same time he did not suffer himself to be its victim. Admirable sage, whose mind for all its wisdom could remain a field of dewy poetry! Admirable poet, whose sentiment could stand the full light of the intellect and not wither!

"How does Schubert bear himself in such company? Walking by the great man's side, the child of genius does not necessarily take in all he is saying. Not all, but enough. The poet speaks, and, in the other and not less divine nature, the lilt of a dozen words and the sense of one have engendered a new being. Schubert cannot attend to every hint that Goethe drops. All would be excess when a single one can do so much. Schubert paces on with the new sounds delightfully dancing in his mind, and turns to pay attention again when the speaker's tone changes. That is as much as to say that verse has to live on terms with Schubert's melody. In that rapture there is no question of following the implications of every word."

## If Your Rival Were Listening In

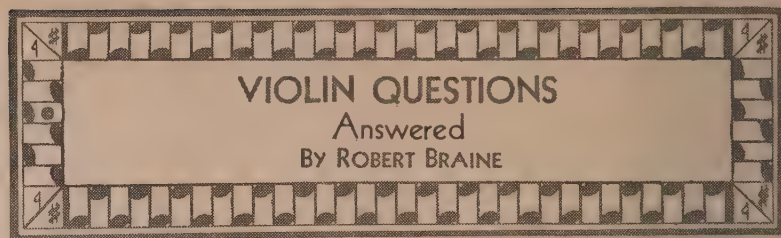
By ABBIE LLEWELLYN SNODDY

ROBERT SCHUMANN once said, "Always practice as if a master were listening." An equally valuable bit of advice to teachers might be similarly phrased to read, "Always teach as if your worst rival were listening in upon the lesson you are giving."

What a stimulus it would be for most of us to feel that a critical rival was looking over our shoulders, watching jealously for flaws or carelessness! Though tempted to slump a bit at the end of the day, to let a pupil "get by" with careless finger-

ing, little inaccuracies, a neglect of shading or imperfect rhythm, would not the average teacher sit up with a jerk if his rival suddenly stepped into the studio?

Try it. Imagine that this rival may be a better teacher than you. Imagine that he is standing behind you, and see if such a vision will not spur you to a keener exercise of your powers. Then your teaching will become vital and compelling. Then your pupils will find work with you so inspiring that they cannot be tempted to look elsewhere.



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

### Fiddler's Cramp

T. J. S.—The "fiddler's cramp" you write about is similar to writer's cramp, telegrapher's cramp and so forth, and is a disease of the nervous system. It is apt to afflict any violinist but is somewhat rare. The pains in the arm and neck, together with the headaches you describe, might come from arthritis, neuritis or some other cause. This is a case for a physician. I would suggest that you have a talk with a specialist on nervous diseases on the subject and discuss with him the remedy you say you have discovered for these troubles. 2—Glad to hear from a violinist who has been "a reader of THE ETUDE since the dark ages," as your letter says.

I have no doubt you can get some books on nervous diseases from your public library, which will go fully into the subject of cramps.

### Obtaining an Orchestral Position.

M. F.—In some states you might not be allowed to play regularly in a theater orchestra at as early as sixteen years of age. Different unions also have different rules in regard to the age when a young musician is allowed to play, although exceptions are sometimes made in the case of unusual talent. 2—If you play Kreutzer, Fiorillo and Rode really well, I should judge you have technical equipment to fill a position in a theater orchestra where music of moderate difficulty is played. But you must have a great deal of orchestral experience before you can hope to obtain a position. 3—Women are accepted as violinists in a few orchestras, especially in the smaller towns. 4—Theater musicians are usually required to belong to the union, A. F. of M., although non-union orchestras are occasionally found. To join the union you would have to make application to the Secretary of the "local" in the town or city where you hoped to obtain a position. You would have to pass an examination before being admitted to the union. 5—Positions in theater orchestras are rather scarce just now, owing to the advent of the "talkies" which furnish their own "canned" music. It is believed the situation is getting better, however, and that many theaters, now without orchestras, will call their musicians back.

### "Practice" Violins.

A. P.—The "silent" or "practice" violins, described in the August number of THE ETUDE, can be procured from music firms in the large cities; or probably the dealer in your town can order one for you.

### As High as \$50,000.

C. G.—There are rumors that choice specimens of Stradivarius violins have been sold at as high as \$50,000; but whether this is true or not cannot be positively verified. The catalogues of leading American violin dealers offer fine specimens of this maker for \$25,000. 2—I should hesitate to attempt to place a value on another artist's violin, but I have no doubt that Fritz Kreisler puts a value considerably in excess of \$25,000 on his fine Stradivarius violin. 3—In the market it is an axiom that violins are worth what they can be sold for; so, as is the case with many works of art, it is very difficult to fix a positive value on them.

### Restez.

T. A.—The words *restez* (French) and "remain" (English) mean the same thing when printed below passages in violin music. They mean that the violinist should keep on playing in the same position in which he is playing when the words occur, until a change of position is indicated.

### Elementary Studies.

G. W. T.—Many violin teachers use for a first book, "Wohlfahrt's Easiest Elementary Method for the Violin, Op. 38" (Presser Edition). This is entirely in the first position. These exercises have an accompanying second violin part, printed under the first violin part, making pleasing duets of the exercises, when both parts are played. 2—The "Violin Class Book, No. 1," by Ann Hathaway and Herbert Butler, are very effective and widely used.

### Setting One's Face Toward Virtuosity.

S. P. S.—Your best course depends on your future aims in music. If you intend to follow violin playing as an amateur only, you had best finish the last year in your high school work. If, as your letter would seem to indicate, you are studying with the idea of becoming a virtuoso or professional symphony violinist, you have no time to lose (at the age of fifteen), and you had better drop

your public school work and devote yourself entirely to your violin, as you would not have time for both. You could, of course, do a certain amount of study in school branches with private tutors. You are living in too small a city to do intensive work. You had better go to one of the large American or European cities and enter a first-rate conservatory where you can study under eminent violin teachers and where you can hear good music—symphony, grand opera, famous violinists, and so forth. After a few months of such study, your teachers can decide whether you have enough talent for a professional career. 2—Eight to twelve hours daily is too much practice at your age, on the violin alone. Six hours would be sufficient. If you have more than that time, devote it to the study of the piano and theory of music. 3—A year's study in one of the large cities, New York, Chicago or Philadelphia, would solve your problem, as you would learn whether you have enough talent for a professional, and whether you care enough for the violin to make it your life work. 4—I think that Schradieck's "School of Violin Technique, Book 1st," will help your fourth finger work very much. 5—Your schedule of practice seems to be very good.

### Left-handed Playing.

G. J.—Volumes have been written on right-handed and left-handed people. There is an immense number of theories on the subject. Some left-handed violinists play right-handed (as you do), that is, holding the bow with the right hand, with entire success. I cannot tell whether it would improve your tone, as you suspect, by changing to the left-handed manner of playing, holding the bow with the left hand. Probably the only way to find out is to try it. To do this you will have to reverse the strings, making them read from left to right, E-A-D-G, instead of G-D-A-E. The sound-post and bass bar will also have to exchange places. If the experiment is not a success the violin will have to be changed back. 2—The figures 1734 in your violin are, no doubt, intended to indicate the year when it was made. However, in the case of imitation "old" violins, such early dates are often put in for effect. 3—Like the sharpening of the barber's razor, a bow should be rehired when it needs it. It depends on how much the bow is used and how vigorously. Students practicing two hours a day usually have their bows rehired two or three times a year, concert violinists and symphony players sometimes as frequently as once every two or three weeks.

### Landolfi.

Etudus, Bombay, India—Carlo Ferdinando Landolfi, Milan (Italy), 1735-1770, was an eminent Italian maker. The details of his instruments vary a good deal, and so do his varnishes, which are of a red, brown or yellowish brown, and rarely orange. Some of his labels bear the Latinized version of his name, "Carolus Ferdinandus Landolphus." His model varies; it is sometimes broad and flat, and sometimes rounded. His choice of wood was excellent. The tone is very rich and brilliant, and well adapted for concert work. He copied the Cremona masters to a great extent, and some of his copies of Joseph Guarnerius are so excellent that they deceive even experienced judges. 2—The date of your violin, 1735, would be in this maker's earlier period. 3—I do not find that Landolfi was a pupil of Guarnerius. 4—An authority says, "Landolfi's patterns, in the midst of much excellence, exhibit the occasional flaring which too surely betrays the copyist." 5—His instruments are standard in size. The sound holes are well placed, and the scroll well carved. 6—In your classification of makers, I should put this maker in the third division. 7—In an American catalogue of old violins I find Landolfi's offered at from \$2,000 to \$3,000. In this same catalogue specimens of Stradivarius and Guarnerius are listed at from \$25,000 to \$30,000; so you will see that the latter bring ten times as much as the former.

### A Bit of Jazz.

L. E. G.—If you are faithfully studying a good course in violin playing, it will not injure your progress to play a few popular pieces on the "jazz" order now and then, by way of diversion. But do not do too much of it. 2—By your label, I should judge that your violin is a factory-made violin, trademarked "Sarasate," and a copy (good or poor) of Nicolas Amati. The label fails to state the maker's name. 3—The piece you

(Continued on page 66)

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."—BACON.



# Hawaii's Musical Background

(Continued from page 21)

nearly the side-show variety, but the *hula* originated for devotional uses.

*Laka* was the chief goddess or patron of the *hula*, rather than *Pele*, the unbridled goddess of many loves and hates. *Laka* was the beauty goddess, called "the fount of joy," the "prophet who brings health to the sick." Fern and flower symbolized this maiden who sometimes appeared in human shape only to evaporate when desired bodily by man. To bring her more clearly to the people an image of an uncarved block of wood from the sacred lama tree (one of very white fine wood), draped in yellow tapa and scented with turmeric, was placed on the altar of a temple. This was *Laka*. She occupied in Hawaiian mythology the place filled by *Terpsichore* and *Euterpe*, muses of Greek song and dance.

*Hulas* were given in halls, or *halaus*, whose sites were chosen with grave deliberation and ceremony after the ground had been purified. During the time of building of a *halau* the group of *hula* singers and actors were most circumspect of demeanor. No rudeness of speech or manners, nor carnal indulgence was allowed.

### The Altar to the Dance

THE ALTAR, *kuahu*, was a frame covered with greenery. The building of it, too, had its special ritual. Only certain flowers and greenery were acceptable for its finery and these were gathered with songs of supplication, not only to *Laka*, but to the *Kini o ke Akua*, Hawaiian elves and forest imps.

*In the forests, on the ridges  
Of the mountains stands Laka;  
Dwelling in the source of the mists,  
Laka, mistress of the hula—  
Woman, she by strife gained rank in  
heaven.*

Apprenticeship for *hula* performers consisted of a long period of work and ended with elaborate prescribed religious ceremonies. The last few weeks of this schooling especially were arduous. Certain food items were denied students, such as the sugar cane, which roughened the voice. No excess of pleasure was allowed. Extreme cleanliness was observed. No license was tolerated, even married performers being denied their partners during the last weeks before graduation.

The graduation ceremony itself was called *ai-lolo*. It was very formal. The baked pig had its place in this ceremony, the pupils partaking of portions of snout, ear-tips, tail, feet, portions of the vital organs, especially the brain. All dancing and song followed a strict ritual.

Thus was the Hawaiian opera, the modern *hula* conceived and prepared by this old pagan people who offered up their chief joy, their simple song, poetry and dance, to their gods.

### Part Singing

THERE HAS been much discussion as to whether or not the ancients of this race sang in parts. Naturally no one claims that they understood the science of counterpoint. But this people had such a nicety of pitch that their method of

singing different parts made these coincide and produce a harmony. It must be remembered that this same race, a generation after Captain Cook's discovery of the islands, appropriated the diatonic scale as their own. Captain Cook's chronicler, a very learned Captain James King, writes:

"Their music is also of a ruder kind, having neither flutes nor reeds, nor instruments of any other sort, that we saw, except drums of various sizes. But their songs, which they sing in parts, and accompany with a gentle motion of the arms, in the same manner as the Friendly Islanders, had a very pleasing effect."

He again says, "In this manner they sang in choruses and not only produced octaves to each other, according to their species of voice, but fell on concords such as were not disagreeable to the ear."

Reed instruments were common to this people. Among these was the *ohe*, meaning "bamboo," a nose flute. They were made of different lengths of bamboo with one end cut off short at the node, making a natural closing of the tube, with the other end open. The nose hole was bored close to the end. The finger holes might vary up to three. A cylindrical fold of ti leaf, a plant still used in Hawaii for wrapping fish or sweet potatoes for baking, formed a whistle that gave out a very pleasing note. It varied in range and when played by a proficient performer sang out chords. Old time instruments also included the gourd, that had nose and finger holes, and the conch (*pu*). The *pu's* tone was of immense volume.

### The Joy of the Serenader

THE *ukeke* was one of the most popular Hawaiian instruments. It varied in length from fifteen inches to one or two feet. It was an elastic bow-shaped piece of wood with flat surface and convex shaped back. The strings, originally of fiber, then coconut threads and later goat gut and horsehair, were knotted. They were then drawn through a flange stretched very close to the wood and brought to the other end of the bow, which was often carved in imitation of a fish tail, and wound. The flange was generally an eighth of an inch thick, carved out of the instrument to the depth of a quarter of an inch.

Tuning was accomplished by lengthening or shortening the strings, a very delicate operation. The singer would take a convenient note, then tune the other strings to it, using the tonic third and fifth. He would place one end of the bow to the lips, then pluck at the strings, sometimes with a spear of grass. The players would talk into their instruments. The strings against the cavity of the mouth developed volume and a good firm round tone.

The *ukeke* was the serenader's joy. When he talked to his lady with this instrument, the song was called *hoipoipo*. The lovers would have their own secret code of words and thus openly do their courting undisturbed by any understanding of those about them. When this open love making was done impishly during lesson times, the missionary biblically cursed the "sinful *ukeke*."

(Continued on page 68)

after four lessons



This young lady had had only four piano lessons when this picture was taken, on October 23, 1931, at the Diller-Quaile School in New York.

She is a seven-year-old pupil of Sophie Pratt Bostelmann, of the faculty of the school, and is studying the

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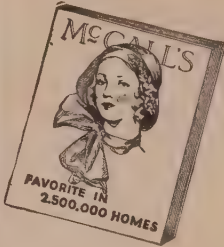
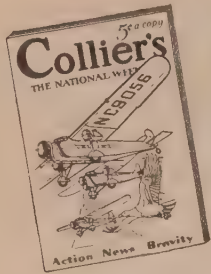
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## MASTER DISCS

(Continued from page 20)

On Columbia discs, 67987 and 67988D, Mengelberg gives us a notable performance of Beethoven's *Overture to "Leonore."* It is just the sort of a dignified and sensible reading which should suffice to preclude any further recorded performances of this work. Needless to add, the recording is excellent.

### Contrasting Wagners

WAGNER'S "Die Meistersinger" is one of the greatest operatic scores of all times. Its emotions, dealing with pure and lofty sentiment, are so far removed from "Tristan and Isolde" that the two are as different as day and night. To us, it will ever be a debatable question as to which is the greater work of the two.

Strange to say, until recently, there have been few recordings from "Die Meistersinger," whereas no score would seem more logical in a complete recording than this one. On Columbia discs 67994-67995D, we have an excellent recording of the *Prelude to Act 3, the Entrance and Dance of the Apprentices, and the March of the Guilds.* It is played by the Colonne Concerts Orchestra under the direction of Pierné whom we find less successful in this music than he was in Franck's "Psyche."

Victor bring forth five records of well-recorded excerpts from "Die Meistersinger" featuring the *Hans Sachs* of Friedrich Schorr who is unquestionably one of the foremost interpreters of this rôle now before the public. On disc 7426, we have Schorr's singing of *Sach's Cobbling Song* in Act 2, in which he taunts *Beckmesser* who is endeavoring to serenade *Eva*. On

disc 7425, we have a new recording of Schorr's matchless performance of *Sach's reverie* in Act 2, *How Sweet the Elder Blossom's Scent.* On disc 7427 and 7428 we have the major portion of the duet between *Walther* and *Sachs* in Act 3, in which the former tells *Sachs* of his dream inspiration for a master song. On disc 8195, we have the major part of the duet between *Eva* and *Sachs* in Act 3, in which she complains of the shoes he has made her and in which he discovers her love for *Walther*.

The second part of this record leads into the second part of record 7428, in which *Sachs* christens the song *Walther* has just sung as a Master Song.

This by rights should lead into the tenderly beautiful quintet, but unfortunately it is not supplied at this time. The *Walther*, in these recordings, is Rudolph Laubenthal and the *Eva* is Elisabeth Rethberg. The accompanying orchestra is the London Symphony under the expert direction of Albert Coates.

Perhaps two of the most notable Wagnerian recordings that have ever come to us are those of the *Prelude and Love-Death* from "Tristan and Isolde," played, in the concert arrangement, by the Berlin Philharmonic Orchestra under the direction of Furtwängler. This splendid leader who conducted this opera at Bayreuth last summer gives a most moving and poetic rendition of this music. The quality of his strings is vibrant and mellow and, when occasion demands, delicate and ethereal. The recording is on an equally high plane with Furtwängler's musicianship (Brunswick discs 90201 and 90202).

## MUSIC SUPERVISOR'S FORUM

(Continued from page 23)

and pedagogical. Both may be further subdivided into three subordinate classifications, as follows: A. Psychological tests, (1) sensory, (2) feeling or affective and (3) motor; B. Pedagogical, (1) factual knowledge, (2) appreciation or attitude and (3) performance tests.

In the writer's text, "Tests and Measurements in Music," a bibliography of objective tests, may be found (with publishers names and addresses) on pages 138 and 139.

Other tests have appeared since the publication of this text. The more important ones are: The Kwalwasser-Dykema Music Tests, issued by the Victor Company in record form under numbers 302, 303, 304, 305 and 306, with Manual of Instruction and blanks, and Music Test for Grades 4-10, issued by the Institute of Educational Research, Division of Field Studies, Teachers College, Columbia University.

JACOB KVALWASSER.

### How to Make Review a Pleasure

By ARTHUR A. SCHWARZ

WHEN the child gets tired of a piece practice on it is done so perfunctorily that it is almost useless. In the pupil's opinion it is useless. Yet review is essential for a fluent technic. Consequently those pieces should be assigned which can be easily transposed from major to minor or from minor to major.

Every pupil is eager to learn such a jolly number as *The Cabin Dance* by Baines, especially as it is written for "cross hands." But, like every other piece, it loses its appeal for the pupil when played a great deal.

Just here the teacher finds a scheme to circumvent that indifference. A few months or weeks after the piece has been learned she suggests that it be played by flattening every B and E. It is in G Major. Played in G minor, it invariably makes any child happy (it is to be played lugubriously):



Many of the studies in Czerny-Liebling, Book I, are easily put into their parallel minors by flattening one note. It is best to revert to such studies after they are two or three months old and assign them to be learned in the minor key.

The pupil will not think of them as review which to most pupils means "going back to old pieces I've already learned." The pupil who ardently studies an etude for six months and the parent who appears satisfied if a new study or piece is not learned every one or two weeks are both the joy and delight of the teacher.

Hence, teachers should wisely select beginners' music that may be assigned for review without the pupil becoming languid at the suggestion.



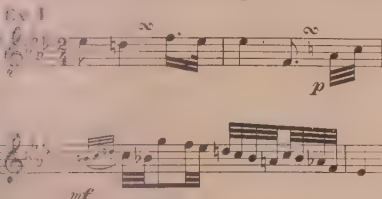
## QUESTION AND ANSWER DEPARTMENT

Conducted by  
ARTHUR DE GUICHARD

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

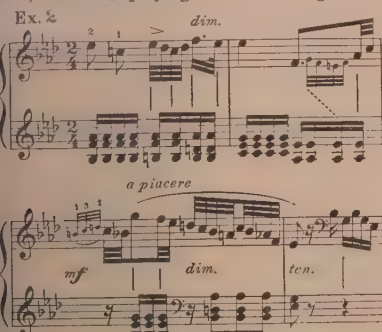
We have in our files a number of inquiries not signed with the full name of the writer. Of course these can not be answered either in these columns or by letter.

Beethoven's "Sonate Pathétique, Op. 13," Adagio Cantabile.  
Q. How should the following excerpt from Beethoven's "Sonate Pathétique" be executed?



How are the turns in measures 1 and 2 played? Also will you please explain what polyphony is?—A. B. S., Chicago, Illinois.

A. 1. Polyphony (Greek, poly, "many," phono, "a sound"), "many sounds heard simultaneously," as quartet singing or playing by several instruments—duos, trios, quartets, orchestral playing. The following:



gives the correct execution of the Adagio cantabile from Beethoven's "Sonate Pathétique" with its accompaniment.

A Medley.  
Q. 1. Will you kindly oblige me with the definitions of the following: Für Elise, Alt Wein, la cinquante, Salute à Pesth, sans souci, pomponette, amaryllis? 2. I have been told that for modern and present-day writers the acciaccatura is played before the count or allotment of time given to the principal note rather than on the time of that principal note. Is this correct? 3. What kind of interval is that from c flat to f? I understand that c to f is an augmented fourth. But what does it become when the "c" is also flattened?—Puzzled, Billings, Montana.

A. 1. Für Elise, translated, is "For Elise," "Dedicated to Elise"; Alt Wein, "Old Vienna"; la cinquante, "a dance movement of a somewhat stately character, indulged in by older and, presumably, more sedate dancers approaching their fiftieth (cinquante) year"; Salute à Pesth, "Hail to Pesth"; sans souci, "without care or trouble"; pomponette, "an affected style"; amaryllis, "a bulbous plant having fine flowers with a very pleasant odor." 2. In all classical compositions the acciaccatura is played before its chief note, but without its accent. However, modern composers and their interpreters usually play it like an appoggiatura, both with regard to accent and to time. The general style of the piece or movement should indicate which is required by the composer. 3. You are quite correct: "C" to F<sup>b</sup> is an augmented fourth. Therefore, if the "C" be also flattened, the interval would be a doubly augmented fourth—a very rare occurrence, scarcely "according to Hoyle!"—or Bach!

A Vocal Defect which is More Frequent than Understood.

Q. Will you kindly tell me how I may know when my voice is properly placed? I have been told that I sing in a falsetto voice, but I am not aware of this, although I do know that I do seem to have two voices. One is capable of singing down very low, sounding almost like a man's voice, but extending only up to about E above middle C. This part of my voice is strong. Then above E I sing with a thin, weak voice, capable of going very high and sounding like a high soprano. This extends down to about middle C. Living in the country, a teacher is not possible for me. I would be very glad

if you could tell me through your columns how I may tell when my voice is placed correctly. (I am thirty-three years old.)—Alberta, Canada.

A. You may know that your voice is properly placed when: (1) you are able to sing your entire vocal range, from the lowest note to the highest note in your voice, without any noticeable change in the quality of the tone; (2) when you experience no sudden change physically or vocally in ascending or descending the complete scale of your voice; (3) when you sing without any stridency, without any tension, without any throat effort or pressure on the larynx, without any shock of the glottis, without any sensation of muscular throat push or of throat stiffness, or holding of the larynx—briefly, without any sensation whatever of muscular interference, or of rigidity of jaws. When you are free of all these constrictions then you may be satisfied that you have a free emission of voice. This you will endeavor to place in the hollow of the front of the palate arch in order to obtain the proper forward resonance and thus avoid the falsetto, crooning effect and nasality of tone (all wrong in legitimate voice production).

A Vaguely Authenticated Question.

I. J. (or T. J.) Hunt, Cleveland, Ohio.  
If you will kindly send me your full name and address, an answer shall be given to you.  
A. DE G.

Requiring Some Pointers About the Diminished 7th and Other Chords.

Q. Concerning the formation of the diminished seventh chords, I have not been able to clear up certain matters. (a) Is it not correct that the diminished seventh chord is built up of four diminished thirds, starting on the seventh of the minor key? (b) In this case would not the A minor chord be G<sup>b</sup>, B, D, F<sup>b</sup>? (c) Then would not the C minor chord be B natural, D, F, A flat and so forth? (d) Years ago a teacher gave me a list of diminished seventh chords which a conservatory friend tells me are not written correctly. I am so confused by the different ways in which they are written that I would be deeply obliged to you for some explanation of this subject, or for advising me as to some book which will help me. I always enjoy your department intensely; it assists me so much.—Mrs. W. W., Connecticut.

A. (a) The diminished seventh chord consists of superposed minor thirds, starting on the major third of the dominant minor chord. (b) Thus, A minor has, for its dominant, E. The notes of the diminished seventh are: G<sup>b</sup> (a major 3rd), B (a minor 3rd), D (a minor 3rd) and F (a minor 3rd). (c) The C minor tonic chord is C-E<sup>b</sup>-G-C. The diminished seventh in this key is B natural (the major 3rd above the dominant G, D (a minor 3rd), F (a minor 3rd) and A<sup>b</sup> (a minor 3rd). (d) The best thing for you to do is to get a copy of "Harmony, its Theory and Practice," by Ebenezer Prout, obtainable at any of the chief music dealers in the United States. It will solve many similar problems for you and, also, give you a more comprehensive idea of harmonic possibilities.

An Enthusiastic Society of Juvenile Amateurs: Always Studying.

N. B.—An extremely interesting letter has been received by this department from a lady in Pennsylvania, who describes a transcendental performance of "Parsifal" under Torcanini, in Bayreuth, and requests further explication light. Among other details she says, "The ladies here are all interested in music, and when a question comes up they look to me for the answer. So I try to keep ahead of them. We are all young. One is ninety; one eighty-five. Another is eighty-one; some seventy; and I am sixty-nine. I play the piano and so keep up-to-date with the latest developments of the art which makes life so well worth living."—Miss R., Mount Airy, Philadelphia, Pennsylvania.

A. The enthusiastic interest exhibited by this band of musical juveniles is worth recording, if only as a model for all others, both older and younger, but especially the latter.

How to Play Grace-notes (Acciaccatura).

Q. Please explain grace-notes fully. I have been having my pupils play the short ones before the beat. That is, if I have a

quarter-note in the left-hand and a grace-note and quarter-note in the right-hand, I play the grace, then strike both the quarters together. I have a pupil from another teacher who plays grace-notes with the notes in left hand, giving it about as much value as the quarter. Your speedy reply will be esteemed.—L. H., Bartlett, Texas.

A. The "short-note" in your example is (Continued on page 67)

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## Popular Musical Misconceptions

(Continued from page 22)

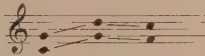
Ex. 8



This should be avoided unless one part moves only one degree. Especially should hidden fifths not appear in outside parts.

When one fifth follows another this creates what in musical theory is considered *consecutive fifths*:

Ex. 9



Now, by all rules of strict counterpoint these are forbidden when both happen to be perfect. Two reasons are ascribed for this: first, they create a disagreeable impression on the ear; then, some authorities make the claim that they have a tendency to establish the impression of two definite musical scales. One notable exception to this has been practiced by all

composers, namely, that a perfect fifth may move downward by degrees to a diminished fifth or a diminished fifth may move upward by degrees to a perfect fifth—this with the provision that the third which would complete each of the triads to which these fifths would belong must appear below them in the harmony, preferably in the bass.

#### SELF-TEST QUESTIONS ON MR. AUSTIN'S ARTICLE

1. What purposes does transposition serve?
2. By what means may accents be shifted?
3. What range has countertenor in comparison to tenor?
4. Is the sharp which precedes the seventh tone in a minor scale an accidental?
5. Why are consecutive fifths undesirable?

## First Lessons at the Keyboard

(Continued from page 12)

and release learned in the foregoing exercises.

At each rest (Knicks) the thumb unshapes in complete relaxation as it is suspended over the keyboard. All attacks are made from above the keys as "nose dives," as in Lesson No. I, except that now the thumb is the nose.

Do not allow the wrist to drop to position until the thumb has come in contact with the key.

The four fingers are allowed to take their natural way in this exercise devoted to thumb position.

The thumb should never be held contracted against the side of the hand, the nail joint turned outward. This position will always cause a lack of skill in technical development, especially noticeable in passage work. With children, the second joint of the thumb is usually very weak and cannot be made to stand out prominently as required until the present set of exercises has progressed to the point where sufficient attention has been given to bringing out its positive characteristics.

The exercise is practiced with each hand separately.

## ORGAN AND CHOIR QUESTIONS ANSWERED

(Continued from page 56)

(4) In playing different organs I have found one organ with the unison cancels "Great 8' off," "Swell 8' off" and so forth; on another "Great 8' on," "Swell 8' on" and these knobs had to be "pushed on" before the unisons would speak. Which do you think would be best on a modern organ?

(5) Will you please name some of the stops found on reed organs and tell what stops they resemble, which are found in pipe organs?

(6) On a three manual organ I am building, I have four expression chambers operated by three expression pedals—Swell expression, Choir expression, Great and Echo expression. Do you think this will be effective?

(7) What would be the cost of a set of organ chimes, complete with hammers, twenty or twenty-five notes?

(8) What would be the approximate cost of a three manual "circular" console with about seventy-five stops and about twenty complements?

A. W. S. (1) "The Organ," Stainer-Kraft; "Master Studies for the Organ," Carl; "Studies in Pedal-Playing," Nilson.

(2) "Augmented" in connection with the Pedal organ is practically "Unification," that is, one set of pipes extended to produce two or more stops: for illustration, Bourdon 16', 56 pipes, producing Bourdon 16', Flute 8', Flute 4'.

(3) We are not familiar with the wholesale price of Piccolo pipes and suggest your communicating with an organ pipe supply house. The pipes are small and comparatively inexpensive.

(4) An organist can become accustomed to either type of "Unisons," the matter being largely one of choice. Two buttons, one "on" and one "off" on the key cheek of the respective manuals, is a very convenient arrangement. In the organ on which the editor plays the "Unisons" are tablets which operate like the key-stop tablets—the unison speaking when the key-stop is depressed at the bottom or "on" and silent when the key-stop is "off."

(5) Some names of stops on reed organs include Diapason, Flute, Oboe, Salicional, Clarinet, Sub Bass, Vox Jubilante, Choral, Regal and so forth. All tones on the average reed organ are produced by the suction of air through a reed, while in the pipe organ the air is blown through the pipes, with or without a reed. There is not much variety of tone color in the reed organ and the tone is not similar to pipe organ, except, perhaps, to the extent of an approximation of the reed tone.

(6) We see no objection to your swell pedal arrangement. If, however, at any time you are using Echo and Great stops at the same time, any use of the expression pedal will affect the stops of both manuals.

(7) We do not have information as to wholesale cost of chimes and suggest that you communicate with makers of Organ Chimes for prices.

(8) The cost of the console will depend on the source of supply. One, with silver contacts may be secured for \$1500 to \$1600 f. o. b. factory.

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By PEARLE I. REMY

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# VOICE QUESTIONS Answered By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Owing to the depression I have struggled along as best I can without a teacher. I am a tenor. Will you give me some "evaluation exercises"? The more rapid vocalizes I do, the more restriction there is in my upper tones.—W. E. J.

A. As a rule, a tenor voice needs the help of an expert teacher more than any other type of voice. If you can do rapid passage work with good quality of tone and distinct definition of each pitch, making the notes join (legato delivery), you are singing correctly. If you cannot, then you are not so singing. The scowling face, the staring eye, the stiff tongue or jaw all affect unfavorably the condition of the vocal instrument for easy "tuning" of the notes. Try "quick lars" with a free, motionless jaw (one that feels as if it were floating in the air), and a "smiling eye." You will find it impossible to retain these correct conditions if you suddenly "let go" of your breath on beginning to sing or during the phrase.

As to your inquiry for "A Book on Class Vocal Lessons" the publishers of THE ETUDE can supply any one of the two or three such volumes as have lately been printed in this country. It will be well for you to remember that "class instruction" in voice can never fully take the place of individual teaching.

Q. One of my pupils, a young lady, makes real progress during the lesson, but time after time she returns at the next lesson only to sing as poorly as she did at the beginning of the previous lesson. Indeed, sometimes it seems that she has gone back to the condition of several weeks before. What can be done in such a case?—B. L.

A. Some types of mind retain instruction about as a sieve holds water. It is for you to arouse in this pupil (if you can) a genuine interest in the subject and a strong desire to know what to do and how to do it. Next make sure that she understands your instruction. Take nothing for granted. You might ask her to practice for you in the studio exactly as she does in her practice room. By this means in five minutes you may learn much that will enable you to handle her case to better advantage.

Q. I am between fourteen and fifteen years of age and have sung at home and at entertainments since I was nine years old. People tell me that my voice is sweet, and that they like to hear me sing. I have had no lessons in singing, but have sung a great deal with the records of opera solos by some of the celebrated sopranos. I have had no trouble in singing the high notes, and can imitate very well, my friends say, the singer in the quick music. What would you advise me to do about my music?—M. A.

A. Your best plan is to go to an expert teacher and get an opinion as to your voice, musical talent and possibilities, so far as these can be judged at present. Much depends upon individual physical, mental and musical development at your age. As to imitating high class vocalists singing operatic numbers, there is danger to your voice in such a practice. It is not likely that you can secure from your friends expert opinion as to whether or not you are singing with free, lovely tone, in your imitations. One does not expect a young girl to know how far she may go with safety in imitating the singing of a mature artist.

Q. Most of my pupils are quite young ladies, and I have trouble in finding songs which will interest them and are at the same time not too difficult for their use. This is especially so during the first year of study. Do you think it a good plan to give songs early in the course?—K. L.

A. It is often helpful to the young student's interest and to his or her interpretative powers to provide for the singing of properly chosen songs. These selections must be well within the present compass of the student's voice, truly vocal in character, and must not require too much of the voice in the way of force or dramatic expression. Until the student is able to sing easy exercises with fairly good quality of tone, though perhaps with not much force of voice, it is not likely that the singing of songs will be of benefit. But it is quite possible to keep the student "ah-ing" and "oh-ing" too long without providing the stimulus and experience in singing which the study and performance of songs give.

Q. "I have read everything I could find

on the subject of voice production and singing. As a result of the things I have learned in my reading, I have been able to analyze my own problems somewhat, and would like to know of articles or books which would be the means of my being able to understand what are my defects, what I should do or not do in order to avoid aggravating them, what I should do to overcome them, and, later, what I should do to improve my voice."  
—F. D'ARGENT.

A. If you have read many books and articles upon voice production and singing, you probably would feel like answering a statement of the old proverb, "In a multitude of counsellors there is wisdom," by quoting another old saying, "Too many cooks spoil the broth." Better get hold of a first-class vocal teacher and follow instructions honestly and perseveringly. Of course there are "quack" vocal teachers, just as there are "quack" doctors, and "shyster" lawyers. To secure a first-class teacher, find one who for at least ten years has been at work in one community and has, from a class of average students, year after year sent out those whose voices have at least been agreeable to cultivated ears and who have sung so that the words can be understood and the musical and verbal message of the text grasped. Note the words, "average students," as well as the fact that these pupils must have had no other teacher. Sometimes an instructor gains a reputation for good teaching which arises either from the naturally very fine voice and talent of a certain student or from the good work done by a former teacher of his "star" pupil. There is one book, "The Singing of the Future," which, if you read it very carefully, and repeatedly, will undoubtedly give you much light. The author, D. Francon Davies, a good singer, held the degree of M. A. from Oxford University.

Q. What procedure would be best with a vocal student who has completed Greene's four books, "Graded Course of Singing"? Besides these books, the student has mastered the correct breathing exercises, mouth placements, correct speech, and so forth. She has studied voice for almost six years and sings well. All those that hear her find her voice very beautiful and natural. Would it be best that she work, from now forward on operatic material and oratorios, or can you recommend some book in which are to be found exercises more advanced than those of Greene?—L. B.

A. If your vocal student sings really well, she needs something like "Daily Exercises in Singing," and "Studies in Bravura," by Francesco Lamperti. Secure the latter in the edition proper for your pupil's range of voice. "An Hour of Study," by Pauline Viardot-Garcia, might be found interesting and beneficial. In your pupil's case technical studies should be interspersed with the application of technique to the singing of carefully chosen songs and arias. The writings of the old Italian composers for the voice, and of Haydn in oratorio and Handel in oratorio and opera are "vocal" in their nature. At the same time many of them are exacting, requiring a free, sensitive tone, agility, flexibility and tone-coloring. Be careful as to range upward, not asking of the young voice too many high tones in succession. The modern dramatic composer too often ignores, or is ignorant of, the special powers and limitations of the singing voice. He writes instrumentally, not vocally.

Q. I have been studying a year now with a teacher who is considered one of the best in this city. I had many faults, but I have overcome most of them. Yet every time I sing my high tones starting on E or F, my tongue seems to hump up. Will you suggest some remedy that will help to keep my tongue down?—I. C.

A. If you have overcome in one year's study most of your many vocal faults, you cannot do better than follow sincerely the advice of your teacher. It is possible that you have an "inferiority complex" about those so-called "high" tones you mention, in which case you are afraid of them, and so tend to "fight" them, with resulting rigidity in your tongue. If you are a soprano, why "fuss" about an E or an F? The chances are that your trouble really begins two or three semitones below the E. Get those free, with resulting good tone quality, and you need not fear the particular tones you mention. Your teacher will tell you just what to do in this connection.

"No matter what system or mode is employed for taking in the air for the purpose of singing, the all-important thing is to let none of it escape with the starting of a tone. If the breath be checked for a second before the tone is started and if no breath be allowed to escape with the starting of the tone, the question of controlling the breath is solved by the thought of sustaining the tone."—NELSON A. CHESTNUTT.

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## Octave Mastery

By HAROLD MYNNING

OCTAVES can be mastered only if the student practices them correctly. The hand should not be raised unduly and the up and down motion of the forearm, on changing from white to black keys, should be avoided.

As a preparation for playing octaves with one hand alone the piano pupil should first utilize both hands. He should place the thumb of the left hand on middle C, the thumb of the right hand on the C above and then play up and down the keyboard. Thus he trains his ear for the qualities of an octave and in other ways becomes accustomed to them. Of course this is merely a preparation—although even advanced students will find it a good exercise.

When he is ready to tackle the problem of playing octaves with one hand alone, let him begin with a black key octave, not with a white-key span, for, the black keys being so much narrower than the white keys, the importance of accuracy is implanted in the mind right from the start. Octaves should be practiced with the first and fourth fingers as well as with the first and fifth.

Many students of the piano fail to make the progress in piano playing that they should because they have not arranged their practice period so as to get the most out of their endeavors. Difficulties will not fade away until they are attacked in a systematic order. Let the student practice octaves on certain days and be sure that he does not forget to adhere rigidly to this rule. The pupil knowing his own shortcomings should act as a physician and prescribe a remedy. This teaches him to think for himself and to get at the heart of the difficulty.

If octaves in scales are being practiced the student is urged to work largely on the melodic and harmonic minor scales. These are more useful than the major scales be-

cause the irregular way in which the accidentals occur habituates the student to octaves as they are actually fitted into a composition by a composer.

The student should avoid limiting the rehearsal of octave passages to the middle section of the piano and give due attention to extremities of bass and treble. The arm and hand must be held differently in different sections of the piano; therefore, if he is in full command of the entire keyboard his chances of rendering an octave passage in the middle section of the piano are so much the better.

Finally, when practicing octaves the student should keep in mind the following six important "don'ts":

*Don't* aim for speed in octave playing, at least not until long practice has habituated the hand to the octave span. The hand has a tendency to stiffen when spread to play an octave and velocity increases the danger.

*Don't* neglect to practice without the aid of the damper pedal.

*Don't* attack stupendously difficult octave passages until your octave technic is sufficiently advanced.

*Don't* omit any chance of cultivating observation. Try to hear several different pianists play the same octave passage and note wherein they differ as to the holding of the hand and other means of obtaining their effects.

*Don't* fail to make exercises out of the difficult octave passages in pieces. An efficacious way to do this is to write out a few measures that seem especially adaptable to this use. Then, after the exercise is down in black and white, memorize it.

*Don't* forget the idea of touch and its application to octaves. Octave passages can be made to sound as beautiful as single finger passages. It all depends on the right cultivation of ear and fingers.

## VIOLIN QUESTIONS ANSWERED

(Continued from page 60)

mention is very effective. Your music dealer will quote the price.

### Ideas for Teaching.

O. A. F.—To teach the violin successfully requires many years of study and experience. 2—You will find Wohlfahrt's "Easiest Elementary Method for the Violin, Op. 38," very good for the first six months of instruction. 3—You will get many good ideas about teaching from "How to Master the Violin," by Frederick Hahn, and "Violin Teaching and Violin Study," by Eugene Gruenberg.

### "Duke" Violins.

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### Early Pieces.

D. R. S.—Wohlfahrt's "Easiest Elementary Method for the Violin, Op. 38" (Presser edition) is very good for a first book. For pieces, select first grade pieces from a catalogue for violin and piano. 2—At the start the pupil can tune his violin to the corresponding notes on the piano, or to a pitch-pipe giving the G, D, A, E, which he can obtain at any music store. The A string should be tuned first, then the E, then the D, then the G. In a few months, when the pupil gains facility, the tuning should be done in chords, while applying the bow to

the strings. First tune the chord A-E, then D-A, finally G-D. 3—Thank you for your good opinion of the Violinist's Etude.

### Artificial Harmonics.

V. B.—The passages you send from Kreisler's *Caprice viennois* are not chords at all. Only the top notes, as printed in the music, sound. These are passages in artificial harmonics. Place your first finger on the note B, on the G string in the second position, pressing it very firmly on the fingerboard. The third finger is then placed very lightly on the G string at an interval of a fourth above the first finger. This produces the note B, a harmonic two octaves above the lower B. In the next the first finger is still held on the G string, and the fourth finger is placed lightly on the G string, an interval of a fifth above the lower B. This produces the note F sharp (fifth line of the staff). If you have never studied artificial harmonics, you will no doubt have to have them demonstrated to you by a violinist or teacher.

### Melody Submitted.

J. G. O.—I hate to discourage you, but it is quite useless for you to submit manuscripts of violin compositions, such as you sent, to publishers, hoping to sell them. You would have to write not only the notes of the melody (as you did) but a piano part besides. Your work shows some talent for writing melodies, but you will have to study composition and theory in order to get your compositions in workmanlike form. Every trade has to be studied, and musical composition is no exception. It cannot be picked up without instruction. Try to find a good teacher in composition and theory, and you may be able to turn out compositions, in time, which publishers will accept.

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## Chopin's Scherzo in B-flat Minor

(Continued from page 10)

first section of the *scherzo*, appears the dominant seventh chord of D flat, and then comes suddenly the astonishing entrance of A major. The effect on the sensitive listener of this powerful modulation, which comes like a shout of triumph, is indescribable. It is as if a mighty uproar of the elements was suddenly shot through with a flash of lightning, and in this strange light, fourth dimensional, a new world of unreality stands revealed.

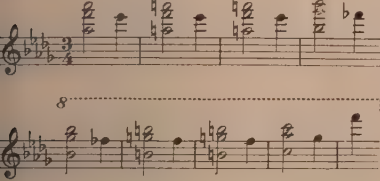
But after four measures in A major Chopin turns back again to B flat minor and mounts through a very fire of Hades the

Ex. 12 Più mosso



These eight measures are a metamorphosis of the eight measures at the very beginning of the *Scherzo*. The theme which there appeared like the hesitancy and vacillation of a *Hamlet*, of whom the need demanded was too great, is now transformed into fiery energy, into wild jubilation, into a power of action which, like an iron fist, annihilates all opposing objects. It is almost incredible that Chopin should have known how to reach a still greater climax than in these measures which he has marked *stretto e cresc.*

Ex. 15



But the twenty-five measures which follow proclaim a super-human triumph and demand of the performer an heroic conception, a Dionysian tumult, and, at the same time, absolute clearness of technic. The F major which enters so unexpectedly must be delivered with the utmost power and certainty, especially when it appears in the higher octave.

There remains yet a word to be said about Chopin and his manner of compos-

ing. If the idea of "genius" were disregarded, the idea of the man could be wholly constructed from the works themselves. As a writer of melody he stands in the very first rank, with Beethoven himself. Those who place Schubert and Mozart before Chopin forget that Mozart might often change places with Haydn, yes, even with Philipp Emanuel Bach, and that Schubert's affecting and ravishing greatness would hardly have meant what it means to us today without the influence of Beethoven. But above every theme of Chopin's is written, as if with the finest of pearls (to borrow Schumann's expression), "Frédéric Chopin wrote this." There is hardly a melody of his which could have been written by another hand; and yet among the many golden treasures of his fine workmanship which we possess, each one is different from all the others. And behind his immortal melodies we glimpse now a hero, now a poet, an enthusiast or a tempter, an archangel or a Mephisto.

The art of his construction, his part-leading—these are wonders of musical creativeness. As a master of harmony he stands above every other save Richard Wagner. But what Wagner bestows on us, after long listening—like a man who, after astonishingly many trials, has finally won a prize in a lottery—this we find in Chopin, with the opulence of a millionaire who pays his enormous dues with regularity! His way of speaking is always exquisite; his taste is infallible. He did not write for orchestra, nor for mass-effects, and this was in keeping with his refined and delicate sensibility. But, if there is a Day of Judgment and *Ideas* are also to be weighed in the balance, the side which holds many world-famed symphonies, oratorios and operas will weigh but lightly against the mazurkas and preludes of Chopin.

In a word, Chopin was a genius. Never shall we see his like again!

## SELF-TEST QUESTIONS ON MR. ROSENTHAL'S ARTICLE

1. What are the characteristics of a *scherzo*?
2. How is the opening triplet of *Scherzo No. 2* to be played?
3. What justifies Klindworth's alteration of the close of the F-sharp minor theme?
4. Where in the *Scherzo* is an example of the diminution of a theme?
5. In what respect is Chopin's claim to immortality equal to that of Beethoven's?

## QUESTIONS AND ANSWERS

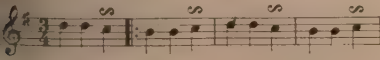
(Continued from page 63)

called an *acciaccatura*, sometimes termed a short *appoggiatura*, to be lightly sung or played. That is, it takes no accent and, practically, no time out of the principal note. As a matter of fact, in modern music, the two are played together. On the other hand, the *appoggiatura*, which looks like the *acciaccatura*, except that there is no diagonal stroke across the stem of the note, takes the accent plus its full time (sometimes half the time and more than this when the principal note is dotted) from the principal note. Consult the tenor solos in Handel's "Messiah," particularly the recitatives. In these cases, the *appoggiatura* are sung or played with the bass accompaniment.

Mennet & l'Antique, Paderewski.

Q. Will you please give me the meaning of the sign ♯? How is it played in Paderewski's Mennet & l'Antique?

Ex. 1



What is it called? Can it be played on a violin? Thank you.—JAY W. S., Highland Park, Illinois.

A. It is termed "a turn" and played as marked:

Ex. 2



It can be played on any instrument.

## Rule for the Use of the Sustaining Pedal.

Q. Can you tell me how to use the pedal in hymns and simple piano music? Is the pedal changed after each chord or after every measure? Is there any book on the subject? —MAX B., E. Haven, Connecticut.

A. The "pedal," by which you mean the sustaining pedal, raises the dampers from the piano strings and thus causes the sounds to continue. You may therefore easily understand the number of discords you would cause if you were to play a series of different chords without changing the pedal. So, if you wish to play simple hymn tunes on the piano, strengthening the bass by using the pedal (called the damper pedal), you may do so provided you take it off immediately before each successive chord. The same rule applies to all piano music. In pure piano music you may notice, underneath certain notes in the bass, an asterisk (or star), which signifies "raise the pedal." You may find the rule in most piano tutors or instruction books.

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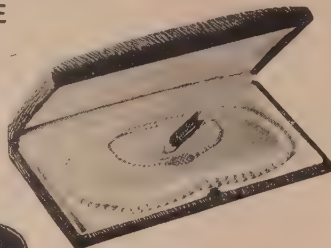
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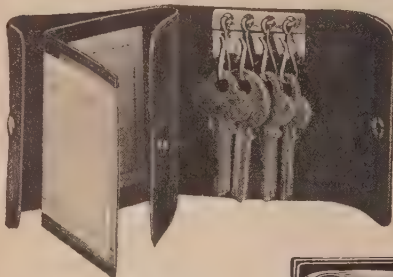
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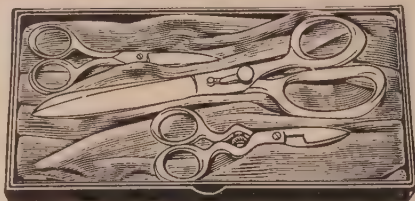
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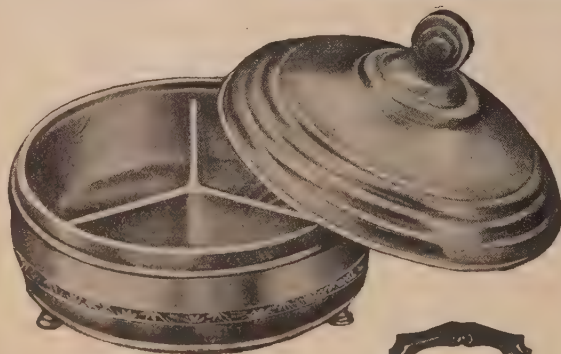
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## Hawaii's Musical Background

(Continued from page 61)

### The Drum Family

**THE DRUMS** used in far off times, or drum-like instruments, were of four variations. One was a section of hollowed log, dug out at each end with center solid, called the *pahu*. The walls of the lower base of the log were carved, leaving only a strip of substantial wall at the bottom to reinforce it. The upper half was covered with a skin, preferably shark, and beaten with the tips of the fingers or palm of the hand. It gave forth the huge booming tone loved by all primitive men, reminding hearers of mystic hoodoo urgings of Africa as well as Polynesian war signals.

The *pu-niu* was a smaller drum of coconut shell. The top of the shell was removed and a skin of scaleless fish covered it. This instrument supplied lighter sharper tones to the "orchestra."

The *ipu* was formed by two gourds, pear-shaped, joined closely so that the cavities of the two made one column of air. The top was opened for the sound. It had good volume but was of low intensity and hadn't much carrying ability. It marked the time and its tone was not essential.

The *ka-cke-cke* was a stick of bamboo, closed at one end by its natural node and open at the other. The closed end was struck against a solid article and gave forth sound. Different sizes and lengths gave different pitches to these instruments.

### The Voice is Freed

**A S TIME** went on the taboo on song except for ceremonial events was lifted. The Hawaiian began to use the flood of melody that had imbued his being since time began. He began spontaneously to sing of anything that interested him, his surroundings, a story of the happenings of the day, to say nothing of strange sights as outrigger canoes with sails and white gods descended to his shores. Love songs came into vogue. Myths and folk lore were sung with gusto.

Foreign influences began their work, giving to the music the tonic, dominant and sub-dominant and minor chords. The Hawaiian voice seems formed for the plaintive notes that are "Hawaiian music." Perhaps the best known Hawaiian melody is *Aloha Oe*, composed by Queen Liliuokalani as she rode homewards from an estate on "windward Oahu." She had been struck by the sight of a passionate farewell between one of her followers, dragged away from his latest love by her departure. Perhaps the sadness of this farewell was augmented by the premeditated political troubles facing her at home. At any rate, something so imbued it with yearning that it has touched hearts all around the world.

It is an amazing fact that Washington is besieged for more copyrights for songs that in themselves are but copies of this old Hawaiian love ditty than of any other tune. The *Song of the Islands*, another tugging beloved melody, is even now a subject of controversy for copyright posses-

sion. The writer is still wondering if it were the *Song of the Islands* that surprised her entrance at the Ritz Hotel in New York or a "steal" on the home product.

### The Foreign Influence

**SOME** claim that Hawaiian song has degenerated into mere popular trash of the day with its ukulele—joy of satirist—and the Portuguese addition to island music, the steel guitar. Others appreciate the group of native boys who may gather at their doorsteps, strumming the instruments and singing plaintively to that greatest of sense entrancers, a true Hawaiian moon.

It must be this growing world preference that has brought out of hiding famous old chants that had been superseded for a time by songs such as *On the Beach at Waikiki*.

Every year in Hawaii we have a real treat as choirs from different churches on all the islands gather together for a sing-off. Here rolling bass is rivalled only by the lyric of native tenor. One song which is sung by all groups in turn and then one of their own choosing forms the repertoire of the contestants. The boys' choir of Kamehameha school, an endowed school for boys of some Hawaiian blood, and the girls' school of the same institution provide us with lovely youthful singing. These boys have their class sing-off every year, the music coming from beautifully trained groups, mellowed by the night air, for the singers are grouped on the campus. Even their close order drill is done to the urging of "uke" and guitar. The old band, that child of Henry Berger, is now under the leadership of Charles E. King, himself an outstanding authority on the island's music and composer of several of our most popular songs.

The oldest church in Honolulu, has its double service, part in Hawaiian tongue and part in English. The Hawaiian hymns are always a delight to visitors who enjoy the modern life with its historical background. It was here when Prince Kuhio's body lay in state that many rare and ancient songs were heard for the first time, by many of the whites who slipped in from time to time as watchers waved feather kahilis over the bier and chanted or sang amongst the massed flowers that honored one of the last of Hawaiian nobility.

And so as people are demanding and receiving the graceful *hulas*, so is gradually seeping back real Hawaiian chanting, old *meles* and *olis*.

### SELF TEST QUESTIONS ON MISS ARMITAGE'S ARTICLE

1. In what ways was Nature the singing teacher of the Hawaiian?
2. What is an *oli*?
3. What were three types of *hulas*?
4. Name three instruments common to Hawaii.
5. What were the circumstances of the composing of *Aloha Oe*?

### Counting

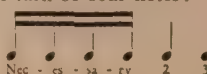
By V. B. M.

To LEAD pupils of the early grades to play turns or groups of notes smoothly, the following method of counting has invariably proven advantageous:

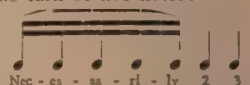
For the triplet:



For the turn of four notes:



For the turn of five notes:



This method has been used successfully with the youngest pupils, who regard the saying of the words as a game: it creates more than one smile on their part.

"Good music is a vital element in the education of the people."—PHILANDER P. CLAXTON.



## Concerning Sight Reading

By A. LOUIS SCARMOLIN

THE ABILITY to read at sight stands today as one of the requisites of a musician, whether he intends to become a professional musician or whether he studies for the mere joy of playing. To become proficient in sight reading the student should compare the process of learning to read music with that of reading literature. Spelling and grammar are taught in school days. But where and how does one acquire the ability to read? Largely through the constant reading done outside of school. Everywhere one is confronted with advertising matter, on busses, in trolley cars and trains. At home one reads books, newspapers and magazines, all of which train the eye to be quick and the mind to be active. In a short time one gains the ability to read quickly and with understanding.

But in music study, on the other hand, many a student neglects this important phase of development. Why? Because he

limits his practise to the allotted lesson alone. The lesson itself should be practiced diligently by all means, but the student should likewise be inquisitive about other compositions. He should occasionally look up the catalogues of different publishers, buy a piece in his particular grade (pieces are listed according to grade) and play it over by himself, bearing in mind the advice and the rules given by his teacher. In other words he should play it as correctly as possible as to fingering, time and phrasing.

This new music should be played for the joy of discovering new ideas, new thoughts, new beauty. If it is found difficult at first due persistence will make the process easy. Once the student has become a good reader much joy is in store for him, for the amount of beautiful music written is almost unlimited and the key to this vast world of beauty is in his hands.

## LETTERS FROM ETUDE FRIENDS

### REPEATING OR COMPLETING?

TO THE ETUDE: There is one vital point that might well be stressed to the benefit of children and adults, bored to tears by the "practice an hour" method. How great a change in this line has been made in the public schools, even in the last ten years! We used to say, "Write your spelling words six, ten or more times, and show them to me." This was done regardless of the fact that part of the words the child knew already. "Read your lesson four times, carefully," and most of the class "zipped" through it, and spent the rest of the time getting into mischief, through freedom. Now, of course, we have a system of self-testing, and when the child is through with his work, he is through and doesn't have to bore himself with drill he doesn't need.

This, of course applies even more to music teaching. If the teacher says, "Practice an hour," she knows that about half of the children spend the time watching the clock; but if she assigns each child definite drill work to go through every day, and gives him a pencil to mark milestones along the way, and a metronome, she will get better results. Suppose she gives the pupil exercises from Philipp's "School of Technic." After he has read through, say, twelve of the exercises once, he is told to begin at the first, and set his metronome at a very slow speed, with the hope of increasing it at his next lesson. Then scale work, and, last of all, his dessert, work on his new piece and a review of old ones. If the hour is not gone before he realizes it, it will be strange.

Clock watchers are notoriously the worst workers on earth. When the child is ready to delight his family with a new piece, he may be taught this little gem (who wrote it? I wish I knew), it helps him to get the joy out of life in any line, and, applied, takes nervousness out of piano playing.

The centipede was happy, quite,  
Until the toad for fun  
Asked him which leg came after which,  
Which roused him up to such a pitch,  
He fell, distracted, in the ditch,  
Considering how to run.

Thank you again for the wonderful help you have been for so many years to American music lovers and American means, of course, our far-off Territory of Hawaii, too.

E. ANDREWS MOODIE,  
Paia, Maui, Hawaii T.

### A Record of Practical Experience in Class Teaching

TO THE ETUDE: The older I get, and the more experience in teaching I gain, the more distressed I am about the scarcity of even mediocre accompanists among the grown people of my community. Usually in every community not more than one or two people can be relied upon to play a simple hymn or a popular song with any degree of accuracy or assurance.

In trying to discover the reason why, I found that in our county high school there are seventy-six children who have taken musical lessons at some periods of their school lives while at present there are only twenty of that number studying music now. The larger majority of these children dropped music before they reached the high school. There seem to be too many ways of spending time outside of school hours for them to "bother" with practicing.

If all these children are going to stop their study of piano at or before the close of their grammar school life, it seems to

me that every energy and thought must be devoted to making the music study between the first and seventh grades just as practical as one can make it. The majority of music pupils never get beyond the third grade in music. The question is how to make those first three or four years of music study of most lasting benefit.

To me, the primary problem is the overcoming of self-consciousness—timidity. Class lessons, in a large measure, are overcoming this, for when the child becomes accustomed to playing for his class mates, he does not mind so much outsiders hearing him.

Why should not a teacher be on the alert for every chance for her pupils to get that invaluable public experience? I am fortunate enough to teach piano in a school where all the teachers, as well as the supervisor, knowing my theories on the subject, cooperate with me in every way possible. If I ask any of these teachers for a place on one of the thrice-a-week chapel programs, they cheerfully allow my little folk to play a piano solo or an accompaniment for a solo, or a grade chorus. One little third-grader is thrilled over a chance to play *Susie, Little Susie* for her class to sing by in their chapel program next week, while another will play *The Thunder Storm*, with a little third grade boy beating the drum during the "thundering" measures.

At present there are in my class eight girls in the seventh grade who are much interested in the numbers written for the rhythmic orchestra which have come out in past issues of THE ETUDE. They have worked up the piano parts, and propose to form a small orchestra, practicing once a week under my supervision. When they can acquit themselves creditably with the toy instruments, they will have a chance for public performance, either at chapel programs, at Parents' and Teachers' Meetings, or elsewhere.

During the month of December, we specialize on the lovely Christmas hymns, as well as on the other Christmas melodies that the public school music teachers are teaching them to sing at the time. At Easter one can also find hymns within their range. There is always one to be found that will illustrate some problem in time, rhythm or key. I have Grammar School pupils playing in the intermediate departments of the various Sunday Schools here, taking it "by turns" in the Junior Missionary Societies and other meetings, relieving older people who are already overburdened with church duties.

"Overcoming timidity" has been my project with my grammar grade pupils for the last three years, and, while they are far from perfect, and other teachers might have attained greater results, they have given me better and more thorough work in every respect than I have ever received from them before.

—DORA TAYLOR RIDDICK.

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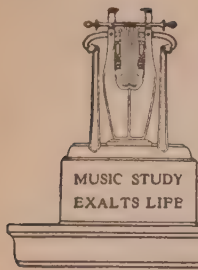
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## SUNRISE IN THE WORLD



Fingers of light heralding a new day are shooting upward over the Eastern horizon.

The world is being reborn after a black night of world wide disaster. The great war, bred of hate, placed all the world in a perilous position.

Now, that people are coming to their senses, the sunlight of prosperity is again beginning to shine upon us.

From all parts of America come splendid tidings of a return of business in the field of music.

Among other things for which we particularly thank our friends is an increase in recent ETUDE subscriptions over corresponding months last year. This is unquestionably due to the fact that musical folk everywhere realize that there is no better way to promote their musical interest than the widest possible circulation of THE ETUDE.

## 1932 MUSIC CALENDARS

There is nothing more incongruous in the tastefully furnished studio or home than the large-sized and often poorly printed, clashing-colored commercial calendar usually distributed for advertising purposes. In order to get a useful calendar, it is not necessary for music folk to make a billboard of their walls when attractive musical calendars may be purchased so reasonably as these 1932 Music Calendars which sell for 10 cents apiece, or \$1.00 a dozen.

These calendars are particularly fine for the teacher desiring a little musical remembrance for pupils, or a fitting item for professional publicity. There is plenty of room for the teacher's name and address or, for even a written professional announcement. Each calendar looks almost as though it were hand water colored, since reproduction has been by fine six-color lithography on excellent stock of card quality.

These calendars might be termed as made up in a double leaf fashion which will hang flat against the wall or which, with its two portions spread apart, may be stood up on the table, piano or mantel something like an inverted "V". There are eight composers' portraits in full colors on each calendar. The composers are Beethoven, Chopin, Schubert, Sousa, Wagner, Mozart, Verdi and Paderewski. Tastefully placed beside each composer's portrait is a little sketch of a favorite theme of that composer.

Altogether, we feel that this is one of the most interesting musical calendars we ever have offered and we fear that our edition of many thousands will be exhausted all too quickly, yet we dare not risk an over-printing in figuring so low a cost, therefore, we advise our teacher friends to order their maximum quantity at as early a date as possible.

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## PACKAGES OF NEW MUSIC FOR EXAMINATION

As proof that things are not all wrong with the musical profession, our monthly packages of New Music are being circulated in approximately the same volume as in former years.

These assortments of New Music are helpful to teachers, players and singers in search of fresh material for use in their work.

The piano music includes pieces in early and medium grades, also a few that are more advanced. The vocal music packages supply a variety of secular and sacred solos and duets for the various vocal ranges. The organ music is always of a standard character, such as may be used for church or recital work. The violin pieces embrace both teaching and concert numbers. Any of these classifications will be sent On Sale to patrons who express the desire to receive them. Any of the music, if not used, may be returned for credit at the close of the season.

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FIRST PIANO LESSONS FOR CHILDREN

By JOHN MOKREJS, Op. 50



The fascinating story of Nanyanka, a Czecho-Slovakian peasant girl will beguile tiny tots while progressing through this unique elementary piano instruction book. It is a work designed for use either in private lessons or for class teaching and presents some new ideas of a celebrated authority, whose compositions are known to thousands of pianists and teachers. The manuscript, carefully prepared by the author, quickly passed through the hands of our editors and the plates are now being engraved. This means that copies will soon be ready for advance subscribers and the early placing of orders is suggested if advantage is to be taken of the special pre-publication cash price for a single copy only, 40 cents, postpaid.

## EASIEST ORCHESTRA COLLECTION

Supervisors of instrumental music in the public schools of the country will be interested in the announcement of our *Easiest Orchestra Collection*, which is now in the course of preparation.

We plan to make this collection the easiest thing of its kind in orchestral literature, and it is designed to follow any instruction book which presents the simplest rudiments to the beginner. The parts for all string instruments will be entirely in the first position and the other parts will be correspondingly easy.

The instrumentation will be in accord with the most modern trend in orchestration, and the plan will be one based on full, four-part harmony within each section of the orchestra, strings, wood-winds and brasses. This plan facilitates practice by these various groups separately, and further assures complete harmony where some parts are lacking.

The compositions are being arranged from the proved successful pieces of our catalog and the young orchestra will be playing melodious music from the beginning. There will be no rhythmic difficulties of any kind in this book, thus making the path easier for the instrumental beginner.

The special introductory price in advance of publication for each part is 15 cents; for the piano accompaniment book 25 cents, postpaid.

*Few things are impossible to diligence and skill.*

—SAMUEL JOHNSON



## ORGAN ACCOMPANIMENT AND REGISTRATION

By CHARLES N. BOYD



We expect that this strikingly original work will be ready in a very short time. There are few organists who take the time to study the subject of registration at all, and even many who experiment but little with the resources at their command. Mr. Boyd has written with the greatest clarity and practicability and his book will be of invaluable service to every conscientious student of the organ. The excellent list of organ stops, with a brief characterization of each stop, will be useful for reference.

A word about the musical examples chosen by the writer—these are all of musically worth and they illustrate the various matters discussed in the text. They are from the pens of a widely varied group of composers.

The two volumes, making the complete work, may be ordered now at the special advance of publication, cash price, \$2.00, postpaid. Not supplied separately.

## UNISON SCHOOL SONGS

Sometimes it may be low spirits, the weather or something else which causes singing groups to undertake rather listlessly numbers which they are called upon to render. Sometimes, however, it is not the fault of the groups so much as the faultiness in the selection of material, or the lacking of something in the work of conductor and accompanist. This extraordinary collection of unison school choruses does everything possible the material itself might do to insure enthusiasm. These numbers have spirit, melody and fullness. Most every one knows how those responsible for music in evangelistic meetings rouse congregations to vigorous and effective singing. The pianist, instead of playing the usual notes in the straight vocal score, embellishes the accompaniment with florid passages and keeps the instrumental background from ever becoming formal and monotonous. This particular type of feature is injected into this unison song collection. The accompaniments have been prepared particularly to give as fine as possible a background by one instrumental accompanist. Care is being taken by the editors, however, to keep these accompaniments from being difficult of performance and in every case to see that they assist the singing.

Advance orders are coming in very fast for this forthcoming new publication, and with so many interested in its ultimate production there is certain to be as little delay as possible in publishing it, so act now if you want to be sure of getting a single copy at the advance of publication cash price of 20 cents, postpaid.

## THE MAGIC BOWL

A CHILDREN'S OPERETTA IN THREE ACTS  
Book and Lyrics by MONICA SAVORY  
Music by BRYCESON TREHARNE

The judgment of the THEODORE PRESSER Co. staff as to what constitutes a worth-while operetta for juveniles has been vindicated in a most decided manner by the surprisingly large sales records on various juvenile operettas issued by this company in the past. Now, to augment this successful line of children's operettas with such an excellent gem as *The Magic Bowl* by so gifted a composer as Bryceson Treharne is an added achievement.

We heartily recommend this new operetta for the young folks, feeling confident that the plot and the music have such attractiveness as to be certain of satisfying every one interested in children's operettas who makes it a point now to order a copy in advance of publication at the special low cash price of 35 cents a copy, postpaid. A single copy only may be procured at this low introductory rate.



## WINTER

PIANO SOLO COLLECTION

Characteristic and descriptive music always has a strong appeal. Such music is particularly fine for piano students since one can play with more interest something which is intelligible. Among the many attractive pieces in the early intermediate grades, there are quite a few which conjure visions of sleigh bells, blowing snow, the happy holiday times, the inviting warmth of winter firesides, et cetera. From these sources our editors are gathering together the contents for this captivating piano album which is to be the first of a series of four, each of which will favor a season of the year. This collection will appeal to students for recreation playing, teachers will find it excellent for studio work and it also offers novelties for pupils' recitals.

The advance of publication cash price for a single copy is 30 cents, postpaid.

## HOW TO PLAY THE HARP

By MELVILLE CLARK

For some time there has been felt a great need for an easy and practical book on learning to play the harp. The existing works are so complicated, in most cases, that the average student becomes quite confused in trying to understand their methods of procedure. Here is the ideal volume to fill this want. The style in which it is written is always concise and all of the "don'ts" with which many writers fill their elementary texts are avoided. For sure and rapid progress we recommend this instructor.

The advance of publication cash price of a single copy to our friends and patrons is \$1.25, postpaid.

## SUNDAY MUSIC FOR VIOLIN AND PIANO

Violinists who wish to take advantage of our special advance of publication price of 45 cents for copies of *Sunday Music for Violin and Piano* had better make immediate order for their copy, as the work has gone to the engravers and will soon be ready for distribution.

This work includes excellent material of a meditative style, useful both in the services of the church and for Sunday playing in the quiet of the home. The selections include compositions suitable for general use, Easter, morning and evening services, and all are within reach of the average player.

## DEVOTIONAL SOLOS FOR CHURCH AND HOME

The late depression had one great asset in that it turned many back toward the more serious things of life. There is more thought these days about the inability of man to live at his best without contact with his Maker. Therefore we find a growing need for good devotional music, not merely in the church but in the home as well. This is a volume that should be at hand in hundreds of homes. There is always a call for good sacred songs but often they are hard to get when wanted. Church singers of course will find this an indispensable collection for practical use. Reserve your copy now at the greatly reduced advance rate, 40 cents for a single copy, postpaid.

## ALBUM OF ORNAMENTS

FOR THE PIANO

Much of the charm of classic and modern piano music is brought about by the more or less frequent use of embellishments or ornaments—trills, various types of mordents, etc. They are like the arabesques in art which decorate in a fascinating way a given design. This album contains a group of specially selected pieces of intermediate grade in which occur all of the more important ornaments. No student can become a thoroughly artistic performer unless he has made the acquaintance of just such music as is contained in this excellent album.

The advance of publication cash price for this album is only 30 cents for a single copy, postpaid.



## CLASS VIOLIN INSTRUCTOR

BOOK TWO

By ANN HATHAWAY AND HERBERT BUTLER



It is a truism that success breeds success. The first book on class violin instruction by these distinguished Mid-Western teachers has received such an enthusiastic welcome that it has been decided to issue a second book. The same method of procedure as given in the former continues in the latter. By gradual steps, with each detail explained in the clearest and most succinct way, the pupils gain additional knowledge of bowings, fingerings and other allied subjects.

The benefit of teaching instruments in classes is well known, for thereby a much larger group of students can be reached and the cost to each individual becomes but nominal.

The music contained in this second volume is wonderfully tuneful and never "dry." The student will enjoy it. There are some attractive duets and a trio as additional features.

We expect that it will not be long before this practical and distinctive work will be ready. Meantime a single copy of the violin part of this excellent work can be had at the special advance of publication cash price of 25 cents, postpaid.

## FIRST LESSONS IN DICTATION

By RUSSELL SNIVELY GILBERT

The subject of ear-training is one that has been stressed almost to the point of over-emphasis by some instructors and just as completely ignored by others. However the class idea in modern musical education lends itself most effectively to the developing of ear-training. It is easy to realize the practical appeal of the idea of having the teacher play at the keyboard, with the class attempting to write what has been played. This is the idea back of the book *First Lessons in Dictation* in which exercises for the teacher to play are provided, the pupils to write the exercises as they hear them. The work contains two books—a manual for the teacher, giving complete instructions and the exercises in full, also a writing book for the pupil. Both of these books are announced as a single combination, orders for which will be received at the special price in advance of publication of 40 cents, postpaid.

## AN EPOCH-MAKING BOOK IN PIANO STUDY

THE SHORTEST WAY TO PIANISTIC PERFECTION

By LEIMER-GIESEKING

The THEODORE PRESSER

Co. has the honor to announce that it has secured the publishing rights for North America for the publication of this sensationaly interesting and helpful work by two of the foremost European authorities, including the technical giant of the keyboard, Walter Gieseking, now the dominating figure of the world in this field. The book is so practical and so easily understood that piano teachers and piano students everywhere cannot afford to be without it. We cannot put this book upon advance sale because it is already a great success but we are offering our friends an opportunity to get one or more of the first copies of the first English edition in America. We know that you will be thrilled by it. Kindly order early. Price \$1.50.



WALTER GIESEKING

## BLACK KEY DUETS

FOR THE PIANO  
By MABEL MADISON WATSON



The author of this new work is one of the most successful instructors of children of the present day. Miss Watson's keen insight into the particular needs of the child mind and the practical experience gained in her own extensive teaching activities have given her a pedagogic background that has found expression in a number of very successful published works. In keeping with what has been termed the "Black Key Approach," this book of easy duets has been written with the idea of giving the youngest pupil something to play from the very beginning. And in these duets employing only the black keys and with the pupil learning his part by rote, experience in actual playing is pleasantly gained. The pupil's part is most attractively set off by the effective accompaniment furnished in the *secondo* part played by the teacher.

Teachers desiring to secure a copy of this book immediately on publication have the opportunity to order a single copy at the special advance of publication price of 35 cents, postpaid.

## ADVANCE OF PUBLICATION OFFERS WITHDRAWN

This month it is our pleasure to send to advance subscribers two books that have appeared in these offers for several months past and which, by their splendid advance sale, give every indication of achieving much success. Teachers and active music workers wishing copies of these books for examination may obtain them on the usual terms.

*Piano Journeys*, by Blanche Dingley-Mathews is a piano educational work that will appeal to the modern, progressive teacher. Everyone who has adopted Mrs. Mathews' class piano teaching ideas as put forth in the comparatively recent, but immensely successful *Piano Pathways*, will want to follow that interesting "black key approach" material with this work, especially designed to follow it. *Piano Journeys* was originally announced in these columns as *Piano Pathways Book 2*

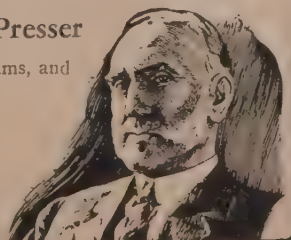
(Continued on page 72)

## Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for epigrams, and we are reproducing each month one of these.

### IDEALS

"Making money isn't everything. When I'm making a book, I never think of anything but how good it can be made."





but further acquaintance with the manuscript brought the conviction that these little "pathways" had now become real "journeys" for the young students, that they were really "going somewhere." Hence, the new title. Price, \$1.00.

*Sousa Album for Piano—Four Hands* includes the most frequently performed standard marches, such as the "Stars and Stripes, Forever" and the "Liberty Bell" as well as Sousa's best recent publications, "The Welch Fusiliers" and "Power and Glory." Excellent material for the school and gymnasium. Price, \$1.50.

## GIFT DAY IS EVERY DAY FOR ETUDE PREMIUM WORKERS

Send post card for new list of *ETUDE* premiums offered for subscriptions to the *ETUDE*. Merchandise offered is of the first grade, guaranteed by the manufacturers and will please the most fastidious shopper. You can obtain many useful articles without one penny outlay by securing subscriptions to *THE ETUDE MUSIC MAGAZINE* from your circle of musical friends.

## A FINE BINDER FOR YOUR 1932 ETUDES

Here is a special price offer on an excellent binder holding twelve issues of *THE ETUDE MUSIC MAGAZINE*. The binder opens flat, gives ready access to any musical composition or reading article and keeps your copies of *THE ETUDE* fresh, neat and clean. The retail price of the binder is \$2.25. Send \$2.00 for your renewal now for 1932, add to your remittance \$1.25, the actual cost of the binder, total \$3.25, and we will take pleasure in mailing one to you.

## WARNING

Be extremely careful in paying money to strangers for subscriptions to *THE ETUDE MUSIC MAGAZINE*. Read the contract or receipt offered you before placing an order. Do not permit a traveling agent to change the terms in the agreement offered you. Assure yourself of the responsibility of the canvasser before paying any cash. It is imperative that this warning be heeded.

## A Valuable Series

Edited by JAMES H. ROGERS

Church and concert organists, particularly those who engage in teaching, know the value of these exceptionally well-edited classics and their many requests for copies have necessitated the printing of a new edition of the entire set.

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## EVERY DAY IS ELECTION DAY

Composers, educators, musical editors and music publishing firms all join hands in anticipating the needs of music buyers. As a result, one might say that there are many music publications constantly being offered for election into the domain of lasting favor. The votes which give or deny to publications this coveted standing are the purchases of them. Due to the liberal examination privileges of the *THEODORE PRESSER CO.*, the chance of disappointing purchases is practically eliminated. On bona fide merit only does the stock of a publication become so depleted as to necessitate replenishing by the printing of a new edition. Thus, the portion of the publisher's printing orders that covers reprintings, shows those works which buyers have "voted" into the favored domain.

We here give, selected from last month's orders of reprintings, outstanding works which because of this earned success, are worthy of investigation by all interested in music publications. Any of these numbers may be secured for examination.

### SHEET MUSIC—PIANO SOLOS

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Men's Club Collection—(Robinson).....	.75
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### SHEET MUSIC—ORGAN SOLOS

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## Groundwork of Touch and Phrasing

By GERTRUDE ALBINSKY

IN learning the essentials of touch and phrasing the smaller Chopin Preludes are most helpful. They appeal particularly to the young student who is just beginning to get acquainted with the classics. Certain of these are especially helpful.

In Chopin's *Prelude, No. 3 in G major*, the left hand should be practiced staccato and legato, the fingers being kept well curved and on the keys. It should also be played with accents being laid on different beats of the measure. The hand is lifted after each group to observe the proper phrasing. Also the right hand may play the same notes as the left.

In the right hand a careful observance must be made of the slurs and fingering.

In *Prelude, No. 4 in E minor*, the left hand is placed quietly and firmly on the keys. Now the wrist moves slowly up and down, the weight of the hand pressing the keys down each time without taking the fingers off and without missing any notes of the chord. The fingers slide from one chord to the next as smoothly as possible.

The right hand must be very legato and the melody brought out like a song.

## Practice in Dynamics

IN *Prelude No. 6 in B minor*, in the left hand the crescendos and diminuendos are carefully observed. The groups of sixteenth notes may be used as an exercise for practice all up and down the keyboard like an arpeggio.

In the right hand the arm should be lifted before each group of eighth notes and dropped on the first count, the quarter note being held its full length. Then the arm is raised after the second eighth note. Every group should be played this way very slowly.

In *Prelude No. 20 in C minor* the chords in the right hand may be practiced as arpeggios to get accustomed to the large stretch, first, without the notes being held down, that is, lifting the hand after the last note in order to relax, then, with the notes being held after each is played to form the chord. For obtaining more tone the chords and octaves in the left hand should be practiced by raising the arms almost shoulder high and then dropping them in a relaxed condition. Practice should proceed slowly from chord to chord. Those inclined to play the left hand before the right should try striking the chord of the right hand with the bottom note of the octave in the left hand and then adding the top note of the octave.

"Every period of ten years has some forms or turns of melody peculiar to itself, which generally grow out of fashion."—FORKEL.



HERR CONDUCTOR GYRATICUS

THEODORE PRESSER CO.

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## Practice Pointers

By MAE-AILEEN ERB

THE knowledge of how to practice in the application of this knowledge the whole secret of progress.

On going over the new work for the lesson the difficult measures should be penciled in red and instruction given to read all passages so marked eight or ten times in succession before practicing the argument as a whole. If the pupil forms a habit of picking out the troublesome measures and perfecting them at his first reading of study after the lesson, the drudgery of practice is eliminated. He will see how magically difficulties vanish with this treatment and will be brought to the process as a fascinating game.

After these first inequalities are removed he should then practice in sections, determining to repeat each division three times in succession without a mistake. If a mistake should occur on playing any section for the third time, he should begin again with that section. This method is a cure for a lagging clock. The minutes will not fly.

However, there are always pupils who

seem impervious to direction. Difficulties are ever skipped over and left to spoil the performance of the most beautiful pieces. For pupils such as these the teacher should resort to the card system.

Every teacher has a list of well-tested teaching material which she uses for her pupils. Experience has taught her just which measures or passages in each prove troublesome to the average student. On thin cardboard she should print the name of the piece, for example, *Minuet in A* by Paderewski, and below paste on it all measures or phrases which habitually prove stumbling blocks to the unwary. These should be cut from printed copies of the various pieces. She should not hesitate to mutilate any new sheet of music in this way, for it will prove a wonderful investment and can be used for many pupils. Before giving the pupil the piece itself, the teacher should lend him the cardboard with the promise of the composition as soon as the excerpts are mastered. The time for learning a number will thus be cut in half. Try it!

## Musical Books Reviewed

## The Unfinished Symphony

By DAVID EWEN

the very multiplicity of Schubert's interferences lies that composer's strength. For each giving one aspect of his varied personality, altogether present him as he is, laughing at fate, sighing over a world of brown eyes, working and playing with all abandonment.

Throughout this volume the ominous note of poverty, of misery, sounds—a tone at first faint, faint organ point under the glowing life of his living, but a sound slowly increasing in volume, until, in a final attack of ill fortune, it smothered the sweet song completely, though the song itself is on through the centuries.

of the gayer aspect of Schubert's life are, this author, invariably shaded by sorrow, clarity of the complete delineation justifying the perspective. The Schubert of the "Unfinished Symphony" stands before us in still glow of tragedy—and we find him as the Schubert of our inmost conviction. Pages: 306. Price: \$2.50.

Publishers: Modern Classics Publishers,

## More Mellows

By R. EMMET KENNEDY

The Negro leans back his head and sings. All the song is the outpouring of all the joy, all the ecstasy, of his race. Together in the "mellows" here presented is vividly pictured the folk who create them, as well as the Negro church, that very taproot of them. Mellows blossom forth here like pumpkins on the pumpkin vine, drawn out the stimulus of the swaying, humming songs. None of these songs have hitherto been published.

The author couples with his enthusiasm a meticulous regard for the exact wording and editing used by the Negro himself and his harmonizations to the simplicity and purity of the originals. Pages: 193. Price: \$4.00.

Publishers: Dodd, Mead and Company, Inc.

## Melody and the Lyric

By JOHN MURRAY GIBSON

Who gives such a contagious zest to his work as the whole-hearted amateur in pursuit of his hobby? Astride a capricious steed makes hurdles in pursuit of his game. He would have dismayed both horse and rider on the scent of sly and fleet Reynard. And so the author of this superlative collection of early English poetic lore has turned the poems when he has not been piloting the tunes of a great transcontinental railroad to this fascinating pursuit. With the result that from the days of Chaucer to the reign of Charles I there seems not a literary work into which he has not nosed and smelt some rare nosegay to please the fastidious.

There is everything, from the hymns sung to *The Little Choir Boy in the Priories' Tale* Chaucer to the tune written by George Her for his *Sleep, Baby Sleep*. Robert Herrick, Richard Lovelace, Sir Walter Raleigh, "Rare" Ben Johnson, Shakespeare, Chaucer and Anne Boleyn, are some of the more familiar pens, among scores of others, that contribute gems of poetry and lyric lilt to this treasury of the one interested in the development of the English lyric, an art expression that has been surpassed in no other language. Nor must the more than two hundred musical illustrations be overlooked—a priceless boon to the student of early English music. Pages: 204. Price: \$5.00. Publishers: J. M. Dent & Sons, Ltd.

## Mountain Minstrelsy of Pennsylvania

By HENRY W. SHOEMAKER

And so now we have Pennsylvania mountaineers—and the mountaineer here as everywhere is synonymous with rugged strength, stubborn honesty and rough chivalry. The author, we believe, is the first to find this rich vein of folk-lore, a veritable staker's delight of Old Scotch, Irish, English and early American songs and verses. Up the lonely mountain roads one is far more likely to come on a ballad singer than on a bandit—and what tunes they have at their tongue's tip! Of pirates, Indians, of lonely valleys and lithe country maids, of green lanes and mistletoe boughs.

Through these songs we feel faint stirrings of memories of pioneering days and days even earlier, when there was being fought within us the fight to the death between the fears and hardships of a wild new country and the security of past culture and peaceful living.

Here in this book this struggle is commemorated. Here alone we find the elements of the two cultures blended.

A book for all who care to know the hidden treasures in their world in their country, in their own spirits. Pages: 319. Price: \$3.00.

Publishers: Newman F. McGirr.

## Letters of Giacomo Puccini

Edited by GIUSEPPE ADAMI

Translated by ENA MAKIN

Musicians as a rule have but faltering pens, even the genius of Beethoven stumbling before the pitfalls of punctuation and spelling. Nevertheless, no telling can be so poignant as that of the doer himself, speaking through the simple medium of everyday letter writing.

Puccini here shows us himself as lover of all the quiet, simple things, of the contemplative life of the philosopher, of the bird-lover, of the walker in the wind. Also he shows himself as the clever craftsman attending to stage and costume details, with the eye of the critic. Then are the inevitable hardships—Puccini reduced to a supper of a bunch of onions, and to the meagerness of a cold, unfurnished room.

In all his aspects there is certainly never any suggestion of mask nor of makeup. Puccini is Puccini, simply. And we are glad that we can see him as such—through the working of his own pen. Pages: 235. Price: \$3.50. Publishers: J. B. Lippincott Company.

## WORLD OF MUSIC

(Continued from page 1)

FAMED LA SCALA of Milan has a new manager in the person of Erardo Trentinaglia, composer and president of the Teatro La Fenice of Venice, who has been appointed to succeed Anita Colombo who recently resigned. The season opened on December 26th, with a performance of Bellini's "Norma" under Ettore Panizza's baton.

THE UNITED STATES ARMY BAND recently returned from a tour which opened at Youngstown, Ohio, on September 2nd. The organization, of eighty-six members under Captain William J. Stannard, gave concerts in fifty-four cities distributed over eighteen states, on an itinerary which extended as far as the Pacific Coast.

MICROPHONE ARTISTS, serving to entertain and educate the American public, drew, during the last year, salaries aggregating \$31,000,000. A well established and well paid profession, this.

THE LEEDS FESTIVAL (England) offered this year a feast for the musical gourmand. Aside from the London Symphony Orchestra, under Sir Thomas Beecham, in concerts including Beethoven's "Eroica" and Brahms' "Symphony in F," there was novelty in such choral works as Frederic Austin's "Pervigilium Veneris," Eric Fogg's "The Seasons" and William Walton's "Belshazzar's Feast." With these, the classic choral offerings included four great masses, curiously contrasted: the "Mass in D minor" of Cherubini, "A Mass of Life" by Delius, the "Mass in B minor" of Bach and the "Grande Messe des Morts" of Berlioz.

KATHRYN ROSS, a Philadelphia girl who was educated in "The Quaker City" and got her first stage experience with the Philadelphia Grand Opera Company, is reported to be meeting with great success in opera in Italy.

EFREM ZIMBALIST celebrated the twentieth anniversary of his American debut on October 12th (the real anniversary was the 27th, with which engagements conflicted). Among the distinguished artists who gathered at his home in the afternoon were Walter Damrosch, Ernestine Schumann-Heink, Josef Lhévinne, Reinald Werrenrath, Yolanda Mero, Mischa Levitski and Josef Stransky.

THE METROPOLITAN OPERA COMPANY has its own chorus school in session throughout the season. Members must have excellent voices, must have had the required amount of vocal study, and must be able to read Italian, German and French. They have hours of daily drill in the choruses of operas in the repertoire, in stage action and all that goes toward the making of a good chorister.

FRANZ SCHALK, celebrated orchestral conductor and long a director of the Vienna Opera, died September third. Born in Vienna, on May 27, 1863, his professional activities took him, as a conductor, to Paris, London, Berlin and New York. At Vienna he was a collaborator with Gustav Mahler at the Opera.

THE WOMAN'S PHILHARMONIC ORCHESTRA OF CALIFORNIA is a new organization at Glendale, a suburb of Los Angeles, which gave its first concert on October twenty-eighth, with William C. Ulrich conducting. Another addition to these feminine groups which already thrive in Philadelphia, New York, Chicago, Los Angeles, London and Liverpool.

THE ANCIENT AND HONORABLE ORDER OF MUSIC TEACHERS, if there were such an organization, could claim another recruit from the "Clan of the Well-Known," in the person of Will Hays, the popular announcer of *Amos and Andy*. For years he was a vocal teacher; he is an accomplished violinist as well; and at the present time he is bass soloist in a large church of Chicago.

G. FRANCESCO MALIPIERO is reported to have completed recently an operatic triptych, "I Trionfi d'Amore (The Triumphs of Love)." The divisions are named "Emerald Castle," "Masquerade" and "Olympic Sports," with their scenes laid respectively in the Middle Ages, the seventeenth century and the present.

THE SAN FRANCISCO SYMPHONY ORCHESTRA both began its new season and celebrated its one-thousandth concert performance, on the evening of October 2nd, at the Tivoli Opera House, with Issay Dobrowen conducting. An interesting feature of the occasion was the playing of Mr. Dobrowen's "Concerto for Piano and Orchestra" with Frances Nash at the piano.

MRS. JOHN STORM HORTON, who was one of the founders of the Vincennes, (Indiana) Fortnightly Club, and for some years head of the Piano Department in Vincennes University, died recently at the Presser Home for Retired Music Teachers. A short time before her passing she wrote to a dear friend in her former home: "I am living now in the prettiest place I have ever called home. Germantown is a paradise in the month of May, but it is beautiful at all times. Here we do exactly as we please twenty-four hours a day, so long as we do not infringe on the rights of others; and this freedom, as you may imagine, is very precious to us."

## COMPETITIONS

THE CARL F. LAUBER MUSIC AWARD of about two hundred dollars, including a gold medal, is offered for a composition by a music student living within twenty miles of the City Hall of Philadelphia, for a work in any form. The competition closes on February 29, 1932; and full particulars may be had from the Provident Trust Company, 1632 Chestnut Street, Philadelphia.

THE HORATIO PARKER FELLOWSHIP in the American Academy of Rome is open for its twelfth annual competition. It is available to unmarried male composers who are citizens of the United States. The competition closes on March 1, 1932. Full particulars are to be had from Roscoe Guernsey, Secretary of American Academy of Rome, 101 Park Avenue, New York City.

ONE THOUSAND DOLLARS is offered by the Hollywood Bowl Association for a composition for full symphony orchestra, with no restrictions as to its form. Manuscripts must have been received before March 1, 1932. Full particulars may be had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

STEPHEN C. FOSTER PRIZES. Twenty-five to fifty dollars each are offered for "first editions" of Foster songs and for verification of data concerning some of his writings, for preservation in Foster Hall. For particulars, write Josiah K. Lilly, Box 618, Indianapolis, Indiana.

FELLOWSHIPS for musical research and creative work abroad, to a limited number, are offered to both men and women irrespective of color, race or creed. Full information may be had from the John Simon Guggenheim Foundation, 551 Fifth Avenue, New York City.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex, between the ages of eighteen and twenty-five, in the Fifth National Radio Audition of The Atwater Kent Foundation. Particulars of the 1931 audition may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

"Arthur Honegger, maker of music, tone painter of crowds, cantor of machinery and the triumph of strength, is a symbol of his age in all that is most alive."

—ARTHUR HOERÉL.





# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## The Five Arts

By GLADYS M. STEIN

### ??? ASK ANOTHER ???

1. What composer was born in 1809 and died in 1847?
2. Who wrote incidental music for Shakespeare's "A Midsummer Night's Dream"?
3. What nationality was Mendelssohn?
4. Who wrote the overture, "Fingal's Cave"?
5. By what other name is the overture called?
6. Did Mendelssohn write any operas?
7. What is Mendelssohn's best-known oratorio?
8. From what is this theme taken?



9. What was Mendelssohn's full name?
10. What should be the time signature in the preceding example?

(Answers on next page)

### Musical Alphabet

(GAME FOR CLUB MEETING)

By JUNE ROGERS

(The one who fills in all the blanks first wins.)

- A—An Italian musical term meaning fast (begins with A).
- B—Great composer (begins with B).
- C—Combination of tones (begins with C).
- D—Italian term for growing softer.
- E—A wood-wind instrument.
- F—Italian term for loud.
- G—A composer born in Norway.
- H—A composer born in 1685 and dying in 1759.
- I—The distance between tones.
- J—The first name of a composer who was born in 1685 and who died in 1750.
- K—A drum that can be tuned.
- L—Smooth and connected tones.
- M—The composer of "The Magic Flute."
- N—Signs representing sounds.
- O—A drama set to music.
- P—A famous Polish pianist.
- Q—A combination of four performers.
- R—Italian term for "going more slowly."
- S—A composition for full orchestra.
- T—A curved line joining two notes on the same line or space.
- U—The Italian name for the left pedal.
- V—The composer of the opera "Aida."
- W—A dance in three-four time.
- X—An instrument sometimes used in an orchestra.
- Y—A famous Belgian violinist.
- Z—An old-fashioned stringed instrument.

(Answers on next page)

Miss Lincoln has just settled herself for the ride home when two of her former pupils entered the street car and took seats near her. They were busy talking of their school activities and didn't notice her. Suddenly the conversation turned to music.

"I'm not going to take any more piano lessons," said Jane. "There's no use when we have a radio."

"That's what I think, too," Dora agreed. "So that is the reason I haven't seen those young ladies this fall!" thought the teacher.

All the way home she pondered over the situation. She knew the value of music study, but how to convince those girls was a question. Then she remembered how they had liked the music club meetings in the past.

"I'll invite them to the next meeting," she resolved.

"Yes, I'll be glad to come," Dora answered when Miss Lincoln telephoned to her. "I'll bring Jane, too."

When the business affairs of the club had been attended to, the teacher placed a small statue, an oil painting, a book of poems, and a sheet of music on the president's table and announced the following subject for discussion:

IS SPECIAL TRAINING MORE NEEDED TO UNDERSTAND AND ENJOY MUSIC THAN THE OTHER ARTS?

"Would any of you need to study modeling to understand this work of art?" she inquired, holding the statue up high for the class to see.

"Of course not!" they replied.

Then she held up the picture and asked



if they could understand what it was about.

"Yes, indeed," said Leslie. "Anyone with eyes can see that it is a picture of a river and mountains."

"Remember, boys and girls," warned the teacher, "I'm not saying that special

knowledge of these arts isn't desirable, but only trying to show that they can be understood and enjoyed by the average person without it."

Replacing the picture on the table she picked up the book of poems.

"Do you require special training in poetry to enjoy poems?" she asked.

"No," answered Dora. "We learn to read in school and can read anything printed in the English language."



STATUE OF MERCURY

"What about architecture?" the teacher asked as they gathered around the window to look at the new Trust Building across the street.

"I think architecture is easy to understand," said Carl, "because everybody can tell a church from a school or home by the looks of the building."

"I wonder if you could understand these printed notes by looking at them if you hadn't studied music?" Miss Lincoln asked holding up the sheet of music.

"It is supposed to be played or sung, not just looked at," Jane remarked.

"Yet you couldn't play it or sing it without knowing music," the teacher added.

"I'll admit that," Jane replied. "But you don't need to know anything about music to listen to the radio."

"That is true," confessed the teacher, "but isn't that enjoying the efforts of someone who has studied music?"

"You are right!" cried Carl. "And there's much more thrill in making music yourself than in being just a listener!"

Carl's remark proved too much for the girls who didn't want to miss any fun, and they both decided to continue their piano lessons as the result of the meeting.

"I feel like a missionary," Miss Lincoln declared the next day, "and I'm very thankful to have helped convert those girls once more to the cause of music!"

### Contrary Mary

By MARION SCHOCK

"Mary, Mary, quite contrary, how do your scales go?"

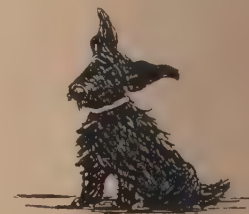
Mary walked right along. She knew it was Walter Thomas trying to tease her and she didn't like it one bit.

Miss Hall's monthly scale match was over and her pupils dismissed. A prize was given to the boy or girl who played all the scales asked for perfectly. This time the prize had been a music pin. Mary had wanted that pin; she had had vision of it pinned on her blue tie that she wore with her middie. But Walter Thomas had won it. Everybody had admired it so Miss Hall said she would give another just like it for next month's prize.

Mary could play any scale, contrary motion, perfectly. That was why Walter Thomas had called her, "Mary, Mary, quite contrary."

"It's queer," Mary would say, "I CAN play scales, contrary motion; but I CAN'T play scales, similar motion. Oh, if only I could play all my scales well!"

As Mary walked along, she thought of the time Miss Hall had tried to puzzle her class by calling for the relative scale of A-minor. Mary had been the only one who knew the scale called for was C major and that the relative scale of another scale is one which has the same signature. "Well," thought Mary as she reached home and Woof-Woof met her at the door wag-



"WOOF-WOOF"

ging his stumpy black tail, "I'm going to try for that pin next time."

Mary had named her dog "Woof-Woof" because his bark, ever since he was a tiny puppy, had sounded just like "w-o-o-f-w-o-o-f!"

Well, Mary practiced scales and scales and then more scales, and soon it was time for another scale match.

"Woof-Woof," she said to the bundle of mischief looking up at her from the floor, right beside the piano stool, "when Miss Hall calls upon me to play scales similar motion, I'm going to think of you and perhaps I'll play them correctly."

At the scale match everybody seemed to be in good trim. It seemed ages to Mary before someone made a mistake, and then came her turn.

A Merry Christmas to All Juniors!





# JUNIOR ETUDE—(Continued)



## Famous Operas

### Lohengrin

"LOHENGRIN" is probably one of the best-known and best-loved of all operas. It has charm, because in it there is an enchanted swan—and no one ever grows too old to enjoy fairy-tales and tales of enchantment. Then, too, it is the story of a comely Knight in a bright suit of armor, and a fair lady—and no one ever grows too old to enjoy tales of knighthood and chivalry. And then the music, by Wagner, is one of the world's most exquisite compositions.

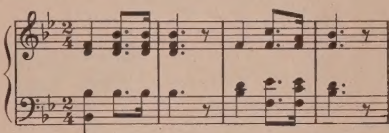
The opening prelude is considered by many people to be the most beautiful piece of music in existence. It is too beautiful, in fact, to have justice done to it on the piano; but you can hear it on the Victor record, No. 6791, played by the celebrated Philadelphia Symphony Orchestra.

The story of the opera takes place about the year 1000 A.D. The first scene is laid along the banks of a river. The Knight, *Lohengrin*, clad in his shining armor, steps from a small boat which is drawn by the enchanted swan. He tells

*Lohengrin* tells *Elsa* that he will defend her on one condition, however, and that is that she must never, under any circumstances, ask him who he is or from whence he came.

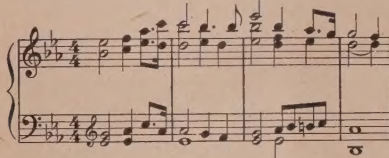
*Elsa*, being in love with the Knight, of course makes the promise; and so they are married. For this wedding Wagner wrote

#### Wedding March



the *Wedding March* which in the opera is sung by the nobles and ladies of the court (and which has been played on the organ at weddings so many times since). This *Wedding March* may be heard on Victor record, No. 9005.

#### Bridal Procession



*Elsa* is teased by her mischievous friends and coaxed to ask the Knight who he is. She finally does break her promise to *Lohengrin* and asks him the fatal questions.

In answer, *Lohengrin* tells her that he is a Knight of the Holy Grail, son of Parsifal; that he is all powerful as long as he is unknown, but that, since *Elsa* has refused to grant his request to remain unknown, he is now obliged to leave her forever. Before taking his departure he gives her his sword and ring telling her to give them to her brother, and saying that the sword will always be victorious.

The swan again approaches, drawing the boat to bear *Lohengrin* away. The swan, however, is really *Elsa's* lost brother who had been transformed into a swan by the magic of the wicked *Ortrud*; and *Lohengrin*, breaking that spell, makes the swan disappear and the young brother stands in its place. A white dove descends and draws the boat away as *Elsa* sinks lifeless into her brother's arms.

Wagner who wrote this opera was born in Germany in 1813 and died in 1883. Those of you who kept the Little Biography Series will find him in the *Junior Etude* for March, 1929.



LOHENGRIN AND THE SWAN

the king and the knights assembled that he comes to defend the beautiful *Elsa*, because she is accused of murdering her brother who has disappeared.

*Elsa* has dreamed that this Knight would come, and tells about her dream in a lovely song. This can also be heard on Victor record No. 6694, sung by Jeritza.

## Answers to Musical Alphabet

Allegro	Mozart
Bach, Beethoven or	Notes
Brahms	Opera
Chord	Paderewski
Diminuendo	Quartet
English Horn	Ritardando
Forte	Symphony
Grieg	Tie
Handel	Una corda
Interval	Verdi
Johann Sebastian	Waltz
Bach	Xylophone
Kettle drum	Ysaïe
Legato	Zither

## Answers to Ask Another

1. Mendelssohn was born in 1809 and died in 1847.
2. Mendelssohn.
3. German.
4. Mendelssohn.
5. "The Hebrides" overture.
6. Mendelssohn wrote one comic opera, but it is not given nowadays.
7. Mendelssohn's best-known oratorio is "Elijah."
8. The *March* from "A Midsummer Night's Dream."
9. Jakob Ludwig Felix Mendelssohn-Bartholdy.
10. The time signature should be 4/4.

## Tune and Tone

By OLGA C. MOORE

Mr. Foster was unpacking a tuner's case preparatory to the tuning and the fixing up generally of Ellen Brown's piano.

"While I am getting ready, perhaps the young lady will play a piece for me?" suggested the tuner in a kindly tone.

"Certainly, Sir," answered Ellen, as she seated herself at the piano.

"That was nicely done," complimented Mr. Foster. "You have already acquired a fairly good technic and you use the pedal thoughtfully. But oh, my child, this piano is frightfully out of tune; and there's a big squeak somewhere in the damper pedal. Well, I'll take care of everything, and, when I have finished, I shall have you play your piece once more. You will be pleased with the change, I am sure. Now will you kindly open a window; for you keep it entirely too warm in here. Not a bit good for an instrument, either!" he added with a smile.

Ellen opened the window and offered this bit of information: "My teacher often says our piano needs tuning but Mother thinks it does not matter much as I am quite young. Since Mary Ryan, next door, has had hers tuned, I told Mother I wanted ours tuned, too!"

"Quite right! But you ought always to take your teacher's advice about your piano, as you do about your playing."

Mr. Foster's job was a big one, for no piano can stand for a long time without tuning and not fall decidedly in pitch. The hammers were out of alignment; the felts on the hammers needed pricking because

they were beaten flat and hard; many screws were loose, and the pedals squeaked. However, Mr. Foster was an expert tuner; so, after several hours' work, he had Ellen's piano in good shape.

When he was finished, Mrs. Brown and her daughter came in to inspect the piano.

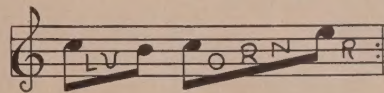
"Mrs. Brown," he said, "you really should keep a pan of water somewhere in the room. If it is too warm in here, the piano dries out and the screws become loose. Now, come, Miss Ellen, and play that piece again." Ellen went at once to the piano, and played a few measures but could not go on.

"Oh," she cried, "It sounds all wrong. I can't play it!" Mr. Foster, who knew what was the matter said consolingly, "Come now, everything's lovely. Your piano is tuned perfectly to international pitch and it is a pity that you had become so used to hearing absolutely wrong tones that you cannot play just now. You will soon become accustomed to the sound of the correct pitch of each tone and you will play better than ever. If more people only realized how necessary it is to have their pianos tuned often and regularly!"

As he packed up his tools, he kept on talking pleasantly.

"In about two weeks I shall come around again and look over the piano to see how it is holding up. Then in a few months I shall call again. Good Morning!"

"Good-bye!" meekly answered Ellen and her mother. Both had learned a little lesson that day, and resolved to keep the piano in tune.



DEAR JUNIOR ETUDE:

Our class has a club called the B Natural Club. At the meetings we asked each other questions in music, read the stories of famous composers and have games and refreshments. If we miss a music lesson from one club meeting to the next we are not allowed to wear our club pins at the meeting.

From your friend,  
Clarice Wicken (Age 14),  
Washington.

DEAR JUNIOR ETUDE:

I have been taking lessons for six months. I have learned the major, tonic, subdominant and dominant seventh chords, have learned how to build the scales in tetra-chords and can play a number of pieces. I like my music and hope to learn to play well. I have a splendid teacher and hope he thinks me a good pupil.

From your friend,  
FRANK CRUMMETT (Age 8), Virginia.

DEAR JUNIOR ETUDE:

I wonder how many of you remember me? I want to thank all those who answered my letter in the *JUNIOR ETUDE*. Last year I was away from home in a boarding school; so I could not answer the letters. I would love to answer all questions about this place or about India in general and to receive snap-shots of *JUNIOR ETUDE* readers.

From your friend,  
RUPALIE RUTH SINGH,  
Letgharie Samisodiar P.O.  
Almoxa Dist.  
U.P.  
India.

N.B.—Rupalie Ruth certainly has a long address and it seems terribly far away. It is very kind of her to be willing to answer questions about her country, but the *JUNIOR ETUDE* would be glad to have her write and tell some interesting things about India, and the music there, without being asked questions.

DEAR JUNIOR ETUDE:

We are sending you a picture of six of us who take piano lessons. We have had three little recitals and played from memory. One member is only five years old.

From your friend,  
GLADYS BRANDON (Age 7),  
Almeda,  
Saskatchewan, Canada.





## JUNIOR ETUDE—(Continued)

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Rhythm Orchestras." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Sight Reading  
(PRIZE WINNER)

To familiarize the pupil properly with sight reading, each department of music should be thoroughly known.

By the study of music in sight reading we should notice first the clefs in which it is played, the key and time signature, accidentals, expression, and peculiarities of the piece.

After going over the piece with careful thought, we should play it first in a slow, even, and mindful manner, counting aloud, giving each note and measure its proper count, also giving expression to the music as indicated by the signs.

When the piece has been thoroughly and cautiously studied and played with a slow movement, the performance should then be brought out correctly, thus giving the right tempo.

All of these rules carried out carefully and properly enable the pupil to render music effectively and bring out the true light and wonderful power that will affect humanity.

NELLE ENGLISH (age 15),  
Georgia.

Sight Reading  
(PRIZE WINNER)

To read at sight is a very important and difficult subject in music, but it is often neglected. By following certain rules and practicing faithfully it can be accomplished.

Before playing a piece at sight one should observe the number of repetitions in it, the clef, key, rhythm and tempo, keeping them constantly in mind. One should be able to recognize chords by their architectural form and become familiar with all types of basses.

If the rhythm is hard, count to yourself while playing. It is important to read beyond the place you are actually playing. Playing duets, orchestral music and accompaniment at sight with an expert sight reader is good practice. Be sure all notes are struck accurately.

PAULINE WITWER (age 13),  
Indiana.

## Puzzle Corner

## ANSWER TO OCTOBER PUZZLE

H O R N  
O h i o  
R i p e  
N o s e

D R U M  
R u s e  
U g l y  
M a s t

PRIZE WINNERS FOR OCTOBER  
PUZZLE

Wilson Morgan, (age 12), Georgia.  
Edith Wussler, (age 14), Missouri.  
Eunice Ransler, (age 11), Ohio.

Sight Reading  
(PRIZE WINNER)

It has been said that "Music is the Voice of Nature" which we need and cannot do without. Therefore it is a great accomplishment if one is an able sight-reader. There are two kinds of sight-reading, instrumental and vocal. Both bring into practice all the important points of musical study and help develop keen intuition. Instrumental sight reading trains one for accuracy and attentiveness.

One has to be able to read notes at sight before one can do vocal sight-reading. Vocal sight-reading also trains the ears, eyes and voice. When you are reading music, never correct an error before finishing. When you are practicing music never neglect an error before finishing. This bit of advice is a Golden Rule and should not be neglected. And henceforth one should always clearly distinguish between the two—practicing and reading.

JANE DOWNS, (age 13),  
West Virginia.

HONORABLE MENTION FOR OCTOBER  
ESSAYS

Wilson Morgan, Mona Albutt, Mary Angela Heartney, Nena Mansfield, Mary Abbott, Dorothy Grymes, Margaret E. Newhard, Mary Stewart McGooghan, Rita Giusto, Lucille M. Young, Della L. Punis, James F. Hosna, Mildred E. Hastings, Katherine Carlsen, Lilian Levin.

## Puzzle—Musical Scrambles

By BUD AND PAUL FERTIG  
(Age 11 and 14)

Scramble each of the following words with the letter beside it, and get the names of twelve famous composers.

Range, w.  
Cab, h.  
Brew, e.  
Dire, v.  
Slit, z.  
Vine, n.  
Store, f.  
Marsh, b.  
Hand, y.  
Haled, n.  
Ache, b.  
Real, v.

HONORABLE MENTION FOR OCTOBER  
PUZZLE

Mabel Perdue, Edgar Tice, Evelyn Hast, Gertrude Palmer, Marie De Hart, Gloria Anders, Margaret Marsden, George Jacobs, Naomi Peteman, Gertrude Mandiss, Beatrice Longman, Georgina Sanderson, Evelyn Beaupard.

## Snow Dance

The snow is falling  
From the sky,  
It comes so gently flying,

The little flakes dance  
To the tune  
The wind makes with its sighing.

EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

## Ring-Around-a-Rosy, by Ann Scott



Here is about as easy a waltz as one could find anywhere. The right hand plays the tune while the left hand has very little to do and plays mostly dotted half notes—that is, one note to a measure. Even with such a simple composition, the talented young player can accomplish a good deal. Play with steady rhythm, moderately loud.

The left hand plays the notes G and D with the fifth finger and thumb respectively; then the fourth finger very quickly supplants the thumb on the note D. As you progress you find other examples of this sort of thing. When you reach the stage where you play really difficult and grown-up pieces, you will find many an opportunity for substitution of fingers.

## Contentment, by Fordyce Hunter

Here is a much more grown-up waltz than that by Ann Scott which appears in this same issue. Played at *allegretto* speed, it makes an exceedingly graceful selection for a pupil's recital.

Play with well curved fingers and high finger action. In the second section we are taken to the key of D major, a fact which becomes apparent when we see the sharpened C in measure one of this section. As you know, C-sharp is the seventh tone in the scale of D major. The section in C major is quite different from what has gone before. It therefore provides a nice contrast. Play it with bright tone and be sure that neither your fingers nor your wrists are the least bit stiff.

Bobby Shattoe's Gone to Sea  
Diddle diddle dumpling, my son John

by William Berwald

These two pieces are what we know as "companion pieces"; that is, they belong together. Both are in common time, to which you have become so accustomed.

The first piece consists of a somewhat vigorous left hand melody, meant to portray Mr. Shattoe and his travels at sea. Play with sturdiness and with an even rhythm.

The second piece gives a fine chance for the young player to distinguish between *staccato* and *legato* methods of playing. The tempo is quicker than for the former selection. Play light-heartedly, in the spirit of the Mother Goose rhyme the first line of which is used as the title of this piece.



## EDUCATIONAL STUDY NOTES

(Continued from page 51)

The climax of thought and of music—and of course a musical climax means an emotional climax, since music is the language of the emotions—occurs at the very end of the song with the words, "But only God can make a tree." Sing these closing measures with breadth and with especial feeling.

## Bridal Song, by Carl Goldmark

Goldmark was one of the very best of the Hungarian composers of his day. Of his works, two of the outstanding are his "Rustic Wedding Symphony" and his "Overture to Sakuntala." Here is a delightful excerpt from the first work named. Notice its extreme freshness of melody, as well as its alluring rhythmic qualities. It must be played with a light, deft touch in many spots.

In form it partakes of the nature of a *rondo* and you will observe that the principal theme, an excellent one in the key of B-flat, reappears at various stages in the piece.

As a study in registration, this "Bridal Song" is altogether excellent. An organist lacking in imagination could doubtless rob the composition of a great part of its charm by a poor management of the stops. The registration given by Mr. Westbrook does not necessarily have to be followed slavishly. It should, instead, be regarded as a guide. Finally, we would call your attention to the sudden shifts from very loud to very soft, and *vice versa*, which abound in this number. They may be said to add considerably to the character of the piece.

End the composition very softly, using the next loudest stop to the *Acoline*.

## Neapolitan Dance-Song, by P. Tchaikovsky

Here is a short work by the greatest of Russian composers. It is first of all an excellent study in *staccato* playing. Tchaikovsky spent a good deal of time in Italy, and in many cases his own themes were decidedly influenced by the Italian turn of melody. This little composition is a Neapolitan sketch, that is, a sketch of Naples. Play moderately fast and with a crisp tone; even if you have to play much slower than the marked tempo to play with accuracy, do so, and in learning the piece set your metronome at not much more than 72.

In THE ETUDE Booklet Series there is a fine, if concise, biography of this great composer. One should know as much as possible about the people who wrote the music which is being studied.

## Twilight Dreams, by Edward A. Mueller

Here is a very melodic and very easy violin composition by a composer who is principally known for his piano pieces. The tempo is very moderate, except that in parts of the middle section there is a slight acceleration. Play smoothly throughout—and as the composer has indicated—*con sentimento*, with sentiment. You know, one can play with sentiment, or one can play with sentimentality. The latter is an overdose of sentiment and has little to commend it.

## Hymn-Reading from the First

By FLORA J. MANLOVE

IN THE very early stages of teaching children to read, the teacher may, with benefit, give them hymns. *Jesus Lover of My Soul* can be taken up in just a few lessons' time, and the child will be delighted. Have the pupil keep finger tips on the keys and push from shoulder. The tones

are round and full and a young beginner can play them correctly, in this manner, at the start.

A hymn a week or every two weeks will aid wonderfully in sight reading and also in reading in different keys. A practical training, too, for the future.



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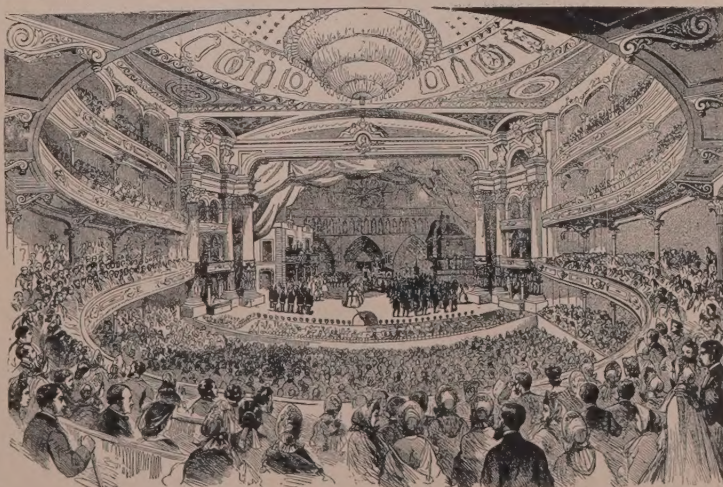
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## AN AMERICAN MUSICAL SHRINE

"The Stradivarius of American Musical Auditoriums" is the name frequently applied to the Academy of Music in Philadelphia by countless artists of international fame who look forward to appearing in this remarkable building. They are frequently heard to declare that nowhere in the world are finer acoustical conditions to be found. Many attribute this to the fact that, save for the shell of brick which forms the exterior of the structure, the interior is composed largely of wood now seasoned for eighty-five years. There are no echoes, no exaggerations, rolling to distort or deaden the sound. Since American building laws would prohibit the erection of such an edifice at this time because of possible fire hazards, there is not likely to be another Academy of Music erected anywhere. In the case of the Academy, great fire preventive precautions are taken on all hands, since Philadelphians regard this building as a shrine. During its entire lifetime it has been the social artistic centre of the city despite the fact that many newer and larger auditoriums have been built.

When the building was erected it was in a residential section far removed from the business center. Now it is in the heart of the business center, dwarfed by its skyscraper neighbors. The cost of the building was a quarter of a million dollars, a huge sum in the fifties. One of the architects, H. Le Brun de Le Brun and Runge had singular acoustical theories. He built an enormous well under the parquet or orchestra floor, provided a dome ceiling, a sounding board in the orchestra pit, and erected round walls at the back of the auditorium. Thus the building was erected like a huge musical instrument.

The Academy was opened with a ball January 26, 1857. In February of that year the first opera "Il Trovatore" was given. Among the famous musical artists who have appeared in this building are Patti, Brignoli, Albani, Nillson, Campanini, Rosa, Caruso, de Reszke, Bispham, Galli-Curci, Ole Bull, Rubinstein, Bulow, Paderewski, Kreisler, and all contemporary artists of note who have visited America. Every President of the United States since James Buchanan has spoken from the stage. Abraham Lincoln made many addresses there. Henry Clay, Daniel Webster, Edward Everett, Henry Ward Beecher, and many other world famous men, including Edward VII when he was Prince of Wales, appeared there. It is the home of the Philadelphia Orchestra, the Philadelphia Grand Opera Company, and the Philadelphia Forum. The late Edward W. Bok upon his retirement devoted much of his time to the modernization and improvement of the building, which now has an excellent technical equipment.



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From Harper's Weekly, May 21, 1864

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